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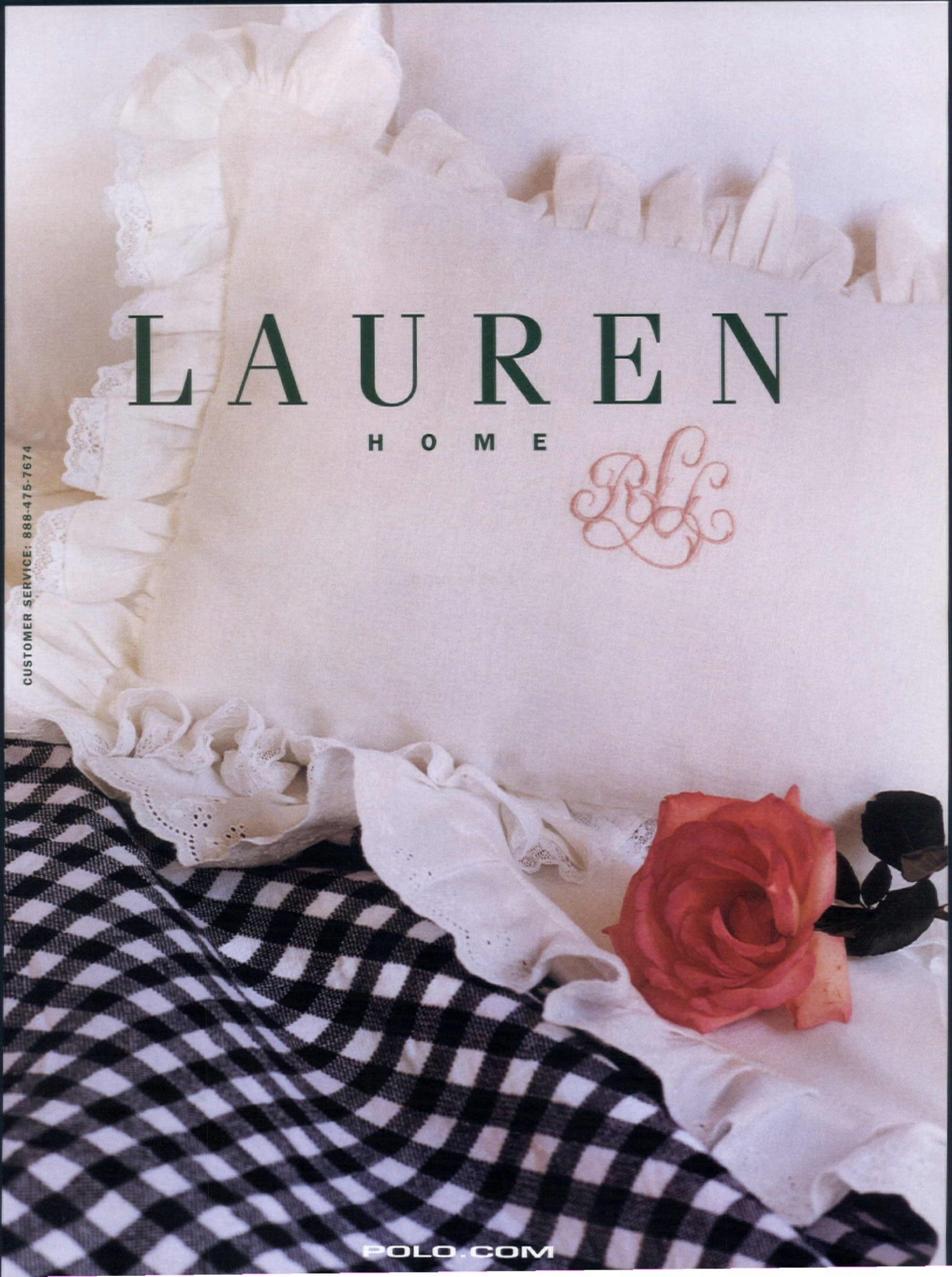
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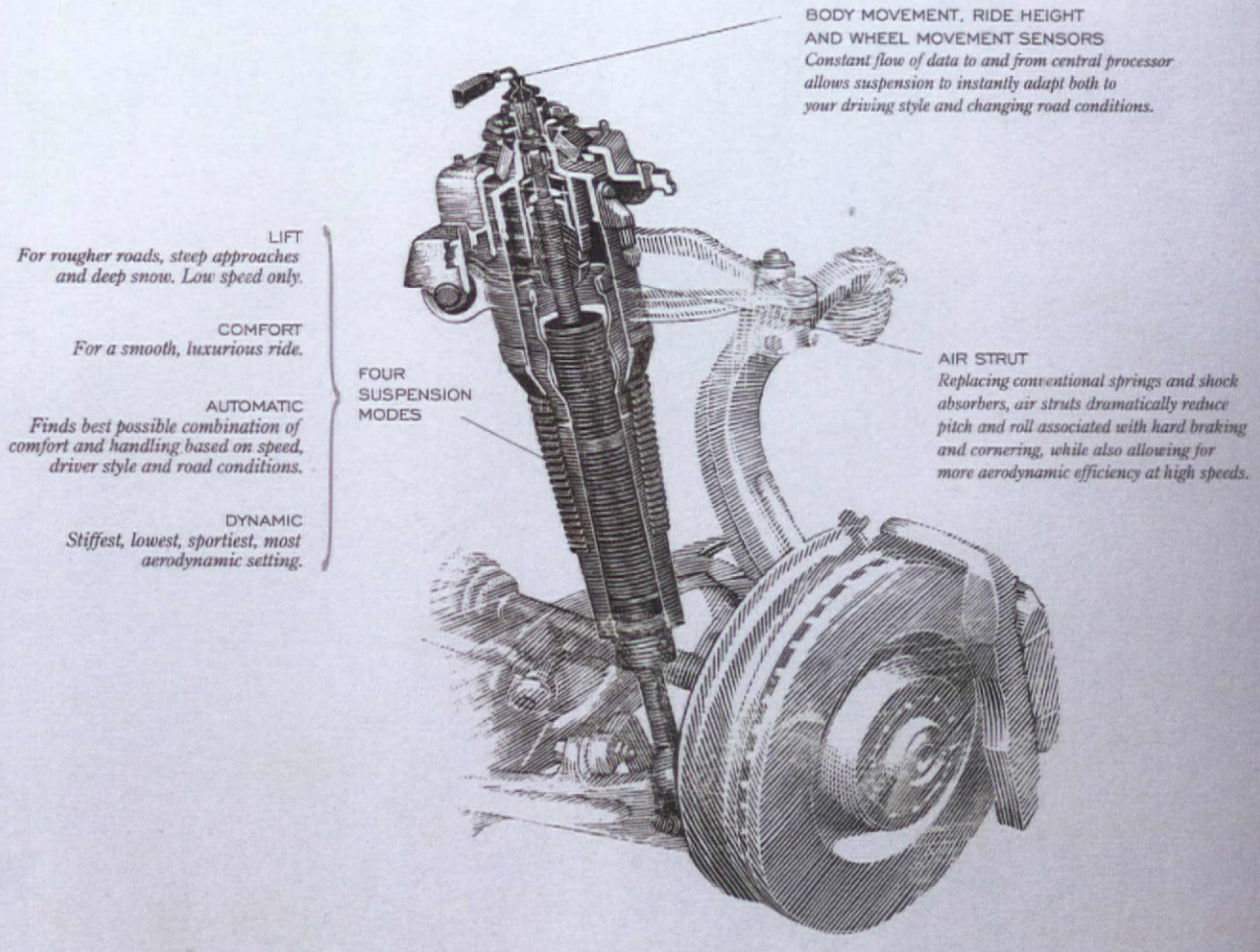


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welcome

Urban Renewal

There's nothing like chutzpah. Most of us go into a dither at the thought of planting a couple of trees, much less a dozen: the expense, the selection, the shipping, the placement, the digging, the soil, the sun, the care and feeding. The headache. Trees are large and demanding creatures, even though they start small. Get involved with trees, and before you know it, you're in the woods. So I was properly impressed when landscape designer Topher Delaney announced her plan to begin planting 2,749 trees in New York City this spring.

There is to be one tree planted in memory of every person lost at the World Trade Center on September 11, 2001.

While committees around town dismantle and reassemble kits for memorial plazas; while judges meet to pull the plug on a numbing series of pools and fountains; while architects wend their way through the circles of hell, looking for the back rooms of the political machine that is our building industry, one person has simply decided to do something. It helps that she is, herself, a force of nature.

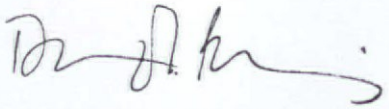
Delaney describes her vision: trees, planted in groves, in all five boroughs of New York; trees on the Grand Concourse, trees in Prospect Park. You would think that everyone would welcome these trees. But sometimes a gift is seen as an imposition. That's one of the beauties of New York—you can count on it: nothing will be right for everyone. Take SoHo: trees were never part of that industrial neighborhood; why should they be brought in now? Take Chinatown. Some store owners may not want a tree planted on the sidewalk outside their shop; according to the ancient art of feng shui, trees near the door block wealth from coming into the building. This is exactly the sort of challenge that puts a gleam of excitement in Delaney's eye; it makes her start wondering about things, such as what, exactly, is a tree. Does bamboo count? With its strength and resilience, it is considered a token of luck. Chinatown immediately, and touchingly, presents the sort of challenge any gardener must face—a decision as to what is appropriate.



It is inspiring to be in on the ground floor (so to speak) of anything that will leave an imprint on a city. In Manhattan, it isn't easy to find such an opportunity. This is a city whose cultural institutions are mature; many are reaching into their second century. I have often wondered what the city must have looked like to someone like me 150 years ago, when Central Park was created. How would I have responded to a call for service—help, money, counsel? Would I have been sensitive to the city's need for a refuge? Would I have cared about a new park?

What seeds are being planted today that will grow into the institutions of tomorrow? Another remarkable woman, Warrie Price, is focusing her considerable energy on resurrecting a derelict park at the tip of Manhattan—a place that millions of tourists pass through, making connections to the Statue of Liberty, Ellis Island, the Staten Island ferry. For shame, that we should greet our guests with such dishevelment, to put it kindly. As president of the Battery Conservancy, Price intends to turn the Battery into a horticultural masterpiece, a place that will honor visitors to the city, and provide succor to its residents. The development of ground zero, right next door, brings a new urgency to the need for a beautiful park. Right now the Conservancy is mostly PowerPoints—though some remarkable perennial beds, dedicated as the Gardens of Remembrance to those who perished on 9/11, have been designed and planted by Piet Oudolf, a designer from the Netherlands. The Battery is a proposal, some drawings, some blueprints, some fund-raising—and the dazzling vision and energy of another force of nature, a woman determined to make something important happen.

As I thought about both women and their gardens, it struck me that something miraculous is springing up in the city. The fires of 9/11 were a horror; no one will ever forget seeing the charred remains of what had been a living, breathing, vibrant place. But slowly, as after a fire devastates a forest, there are stirrings. You look at what appears to be dead, burned-out ground, and you notice a tiny green sprout; you look again months later, and that sprout has turned into a sapling, and it is not alone. Life returns. But we have to nurture it.



Dominique Browning, EDITOR

BRIGITTE LACOMBE; FOR THE MARCH WELCOME, SEE HOUSEANDGARDEN.COM

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Karastan: How do you apply the idea of "personal style" at home?

Andie MacDowell: My grandmother had a summer home, and a lot of the things she did I've copied in my home. My greatest memories were not spent in front of the television. They were spent with people, sitting on the porch, playing cards, having dinner. And that's really what I wanted to recreate in my home.

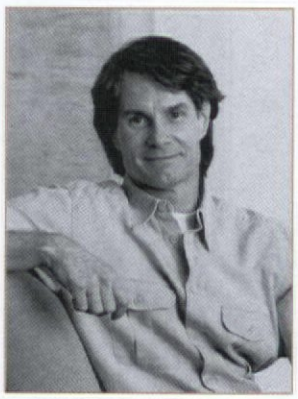
K: What was it about your grandmother's house that you bring into your own life?

A: Color. I like earth tones. I have a lot of greens, but then I also have a whole wall that's just terra cotta. I also mix a lot of colors because I don't like to be too "matchy matchy."

K: Do you let your kids decorate their own rooms?

A: One of my daughters said she wanted to paint her room in pink glitter. And I was having a fit at first because I was being a perfectionist. Then I thought, "How selfish of me. She's right. How many times is she going to be at an age when she would want pink glitter walls?"

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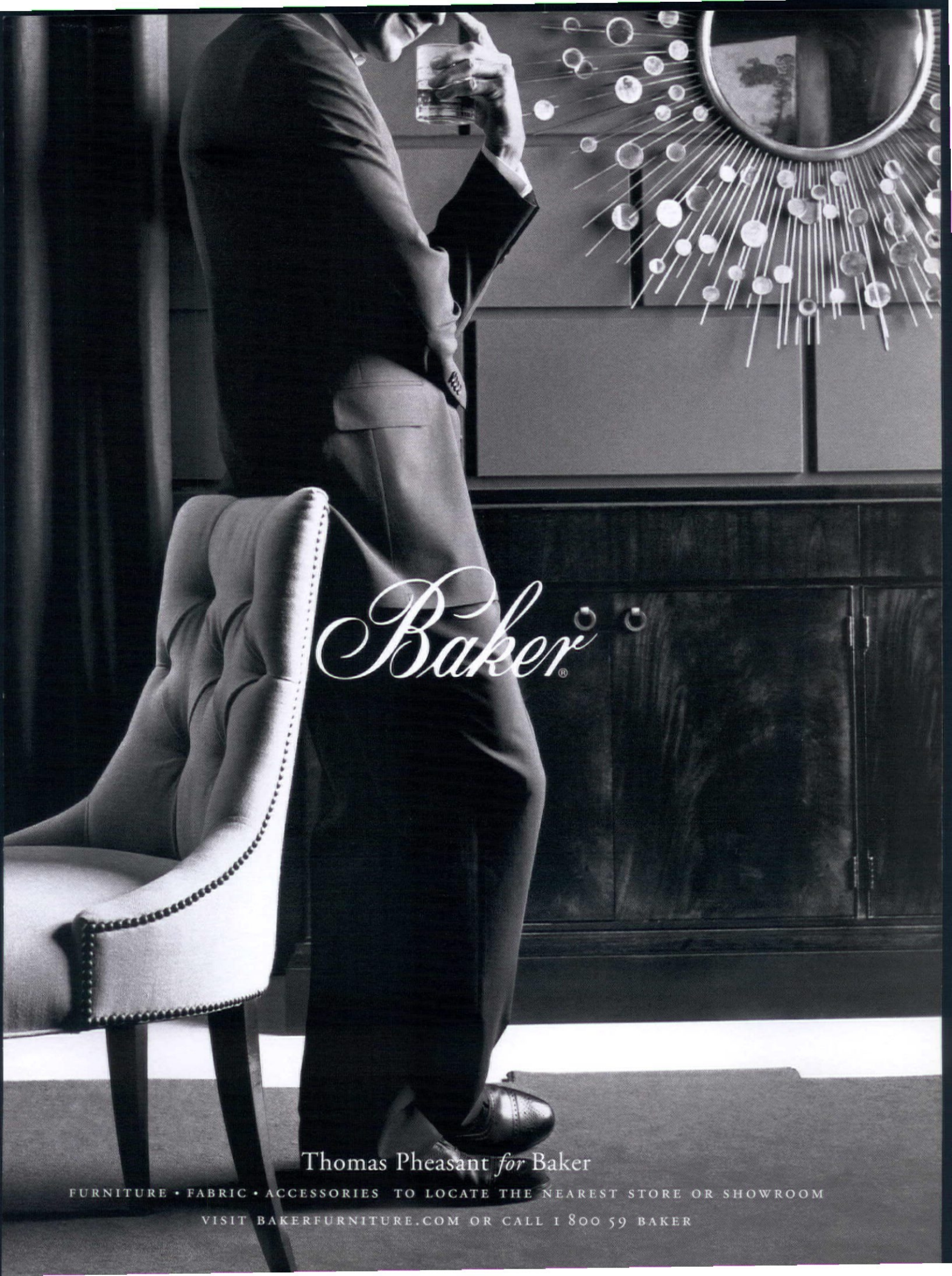
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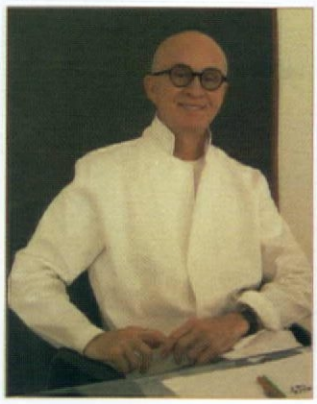
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APRIL 2004 VOLUME 173 NO. 4

april



28

Welcome 8 BY DOMINIQUE BROWNING

DOMESTIC BLISS

At Home With . . . M (Group) 25 Decorator Carey Maloney and architect Hermes Mallea create interiors to last a lifetime. BY SHAX RIEGLER
Fabric Obsession 28 Sumptuous jeweled fabrics add brilliance to any room. BY CYNTHIA FRANK
Things We Love 36 100 years of design by Georg Jensen. BY SHAX RIEGLER
Setting the Table 45 A modern seder table. BY MELISSA FELDMAN
News 48 The latest in the world of design.
Larder 50 The wide world of store-bought stock. BY LORA ZARUBIN
Uncorked 52 The white wines of the Graves district offer a sublime experience and some good bargains. BY JAY MCINERNEY
Keeping Up 56 Caring for down- and feather-filled comforters and pillows. BY GLENN RECCHIA

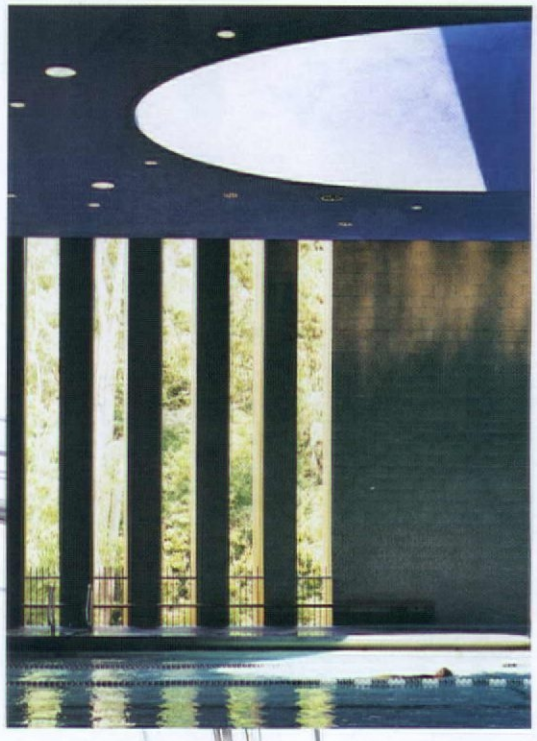
IN THE GARDEN

Garden Opener 85 Koi and goldfish are vital parts of a water garden's ecosystem. BY STEPHEN ORR
Great Ideas 88 Patina is sometimes the most sought after garden element. BY STEPHEN ORR
Digging In 96 Plants through mail order. BY CHERYL MERSER

AMERICAN SCENE

This Month on the Design Beat 99
Architecture 104 Rafael Moneo's superb New Studios Building confirms Cranbrook Academy of Art as America's finest modern campus. BY MARTIN FILLER
Books 112 A look inside designer Chip Kidd's library.
On the Block 117 Auction house specialists pinpoint targets of opportunity. BY GREGORY CERIO

Sources 180
The Testy Tastemaker 182 BY MAYER RUS



104



85

BEST ON THE BEST 61

We polled the nation's top designers and asked them where they shop for everything for their clients and themselves, and we're letting you in on their secrets.

BEATRIZ DA COSTA, MICHAEL MORAN, DAVID LEWIS TAYLOR (FROM TOP)



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Manhattan Metamorphosis 126
Reed and Delphine Krakoff draw their magician's cloak over a crumbling city ruin and transform it into a home of extraordinary sophistication and style.
BY MAYER RUS

Splendor in the Spruces 136
Furniture designer Julia Gray brings urbane old-world opulence to her home in the Long Island countryside.
PRODUCED BY CYNTHIA FRANK

Moonlight Sonata 144
The architectural design team of Timothy Haynes and Kevin Roberts turns a traditional Park Avenue apartment into a serenade in silver.
PRODUCED BY CYNTHIA FRANK

Ideal Perspective 152
Assisted by architect Dan Wheeler and designer Leslie Jones, a Chicago couple convert a restaurant high above Lake Shore Drive into a showplace for their collection of art.
BY MAYER RUS

Crystal Palace 160
In a new Paris headquarters complete with art installations by Philippe Starck and a hip restaurant, Baccarat celebrates its fabulous, fabled glassware. BY IAN PHILLIPS

California Suite 166
Three gardens by Topher Delaney refresh the body while allowing the spirit to soar.
BY TOM CHRISTOPHER



152

166



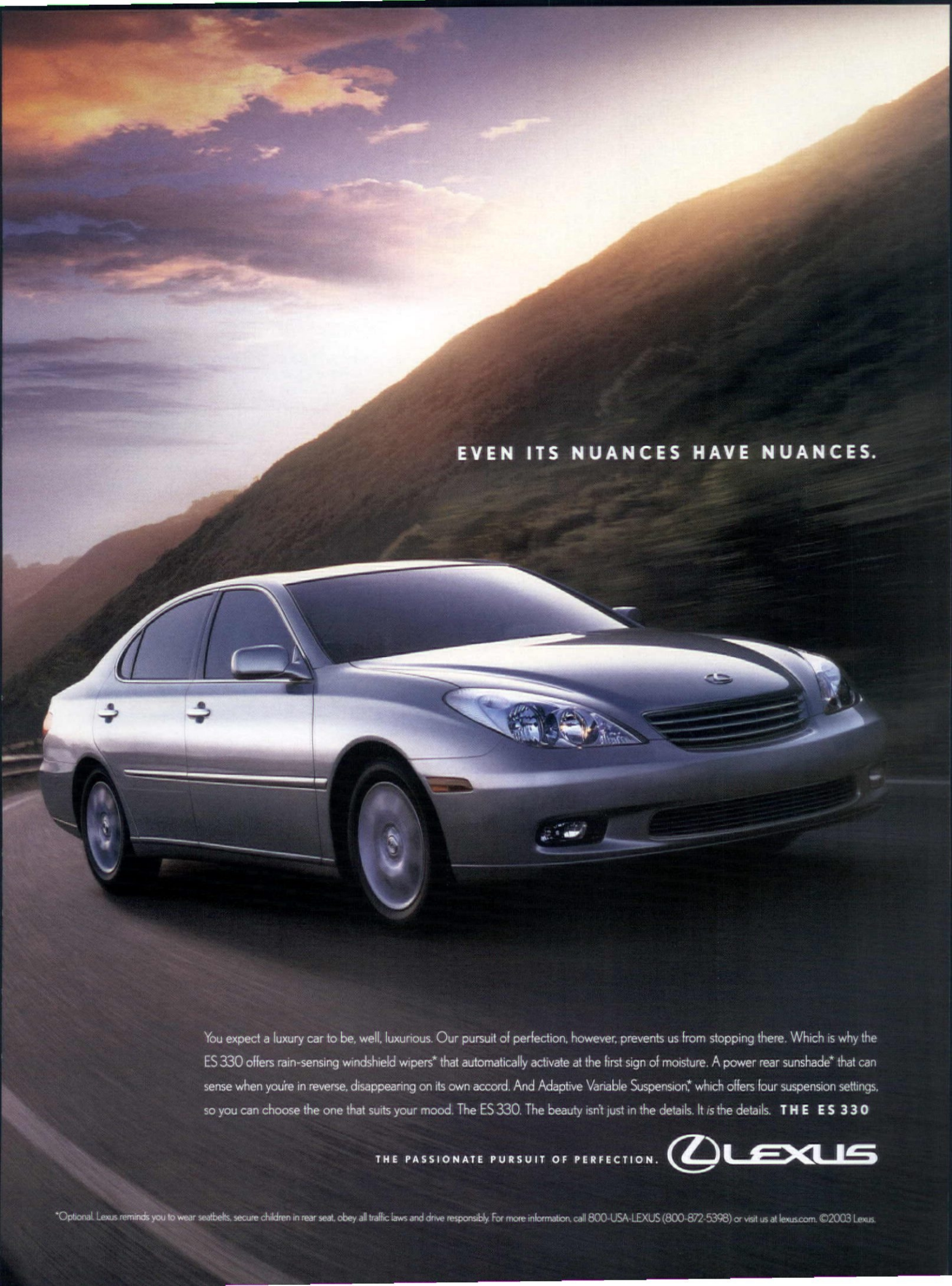
144



ON THE COVER

From Reed and Delphine Krakoff's living room ("Manhattan Metamorphosis," pages 126–135), a sculpture by Alexander Liberman in the garden takes center stage. The two armchairs are by Jacques-Émile Ruhlmann; the '60s walnut coffee table is by George Nakashima. PHOTOGRAPHED BY MATTHIAS PETRUS SCHALLER. STYLED BY MICHAEL REYNOLDS.

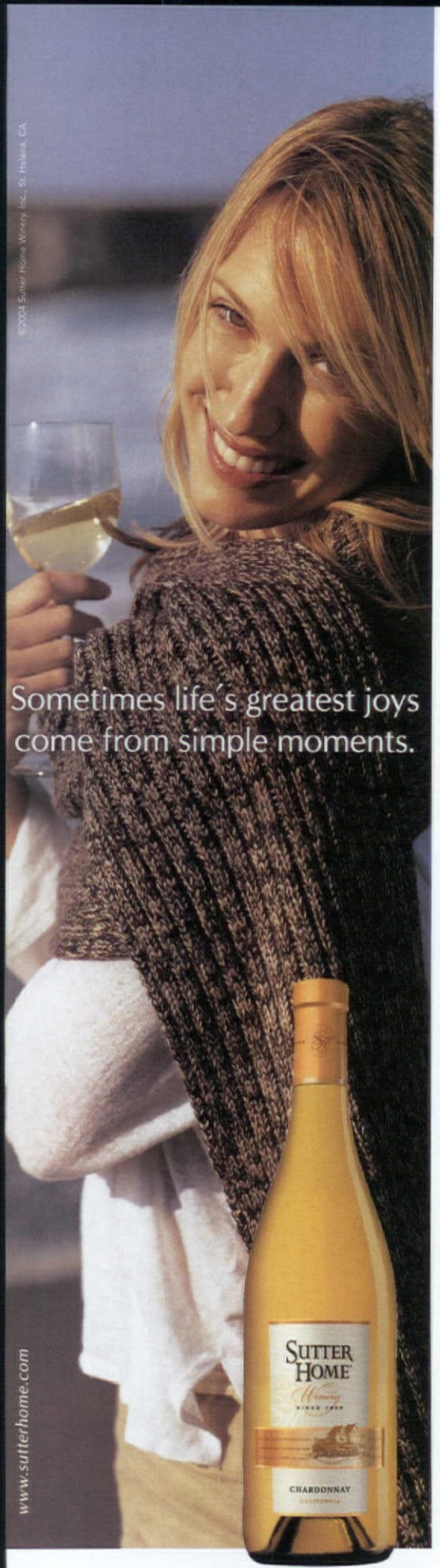
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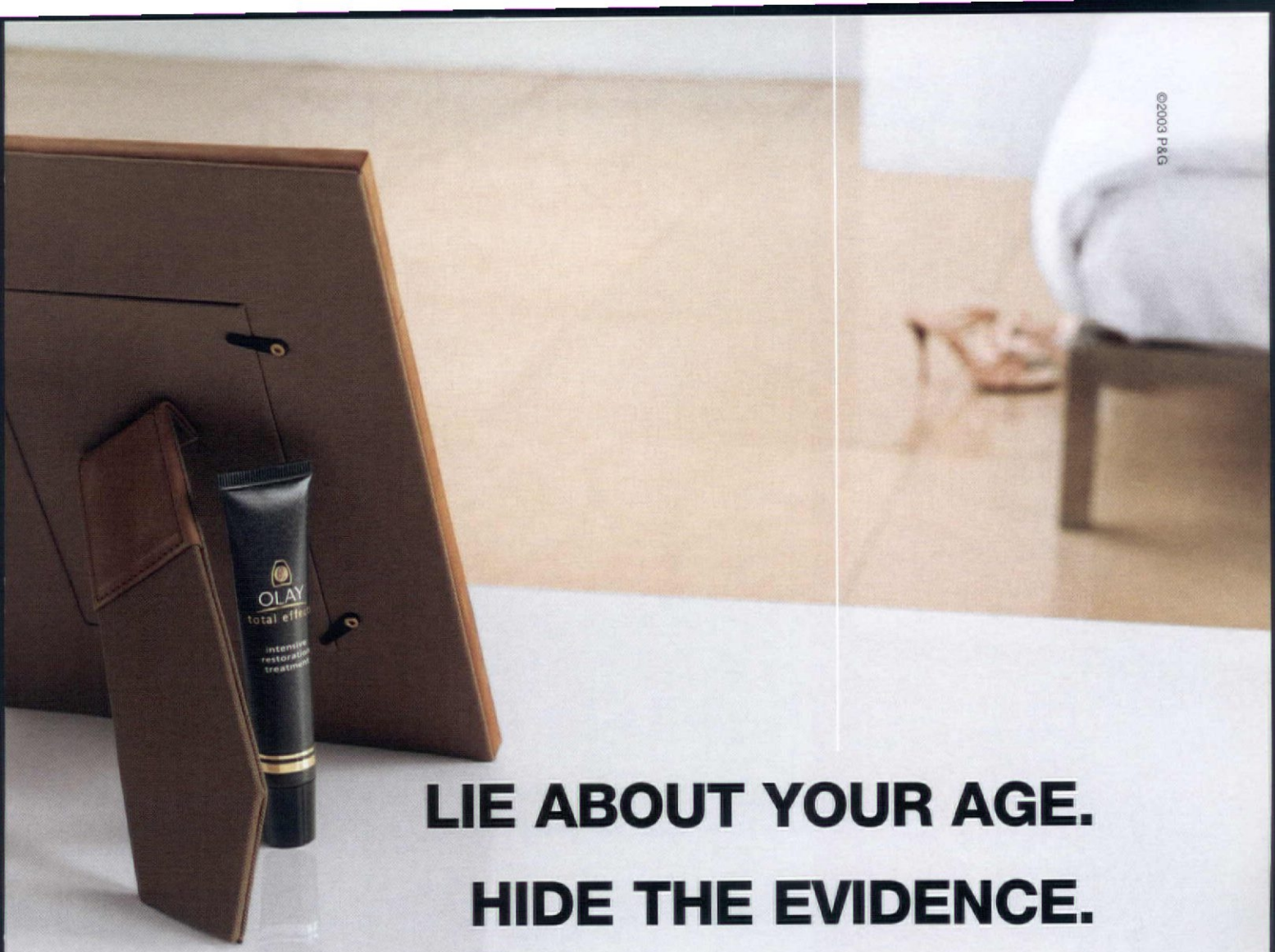
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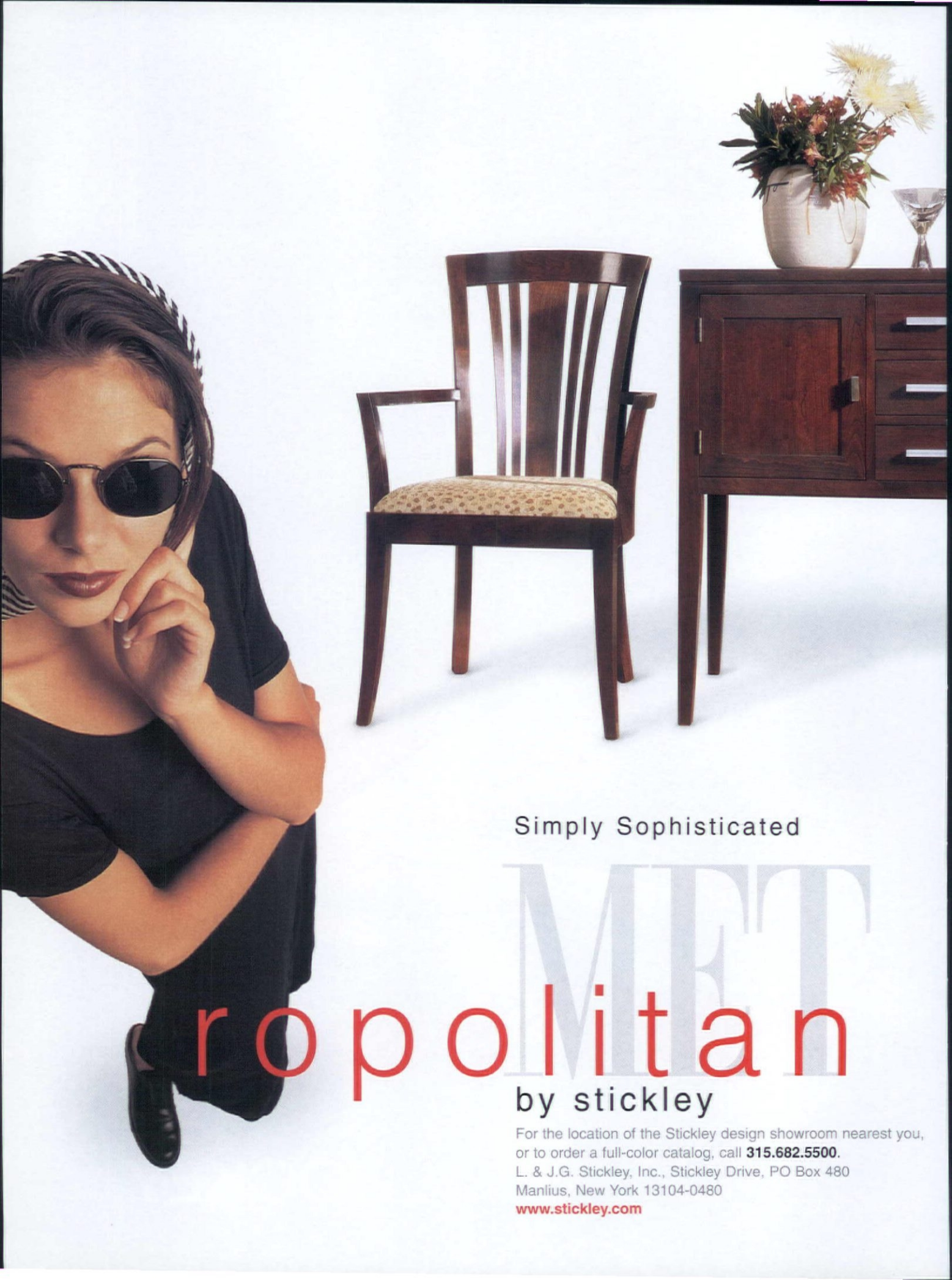
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Carey Maloney, left, and Hermes Mallea in Maloney's dining room. The turquoise porcelain spans countries and time periods. "For me, it's all about the color rather than the type," Maloney says. The 440 chairs are by M (Group), at Dennis Miller Associates.

AT HOME WITH... M (GROUP)

"We tend to want to unify things within a home in both obvious and not so obvious ways," says Carey Maloney, describing the approach to decoration and design of M (Group), the firm that he and Hermes Mallea founded 20 years ago. "Tying in is part of our philosophy. Things should weave together, as opposed to really contrasting with each other." The duo pool their talents—Maloney as a decorator and Mallea as an architect—to create sophisticated interiors. ▷

BY SHAX RIEGLER ■ PHOTOGRAPHED BY PASCAL CHEVALLIER ■ STYLED BY CYNTHIA FRANK

FOR ALL SOURCES, SEE BACK OF BOOK; HOUSEANDGARDEN.COM

AT HOME WITH...

CAREY MALONEY & HERMES MALLEA

The interiors have a surface simplicity that often belies the depth of thought behind them. Like Savile Row suits, these subtly sumptuous interiors are tailored to create a harmonious effect. The results are rooms that can grow with an owner. "We've all done the wild, bright thing," says Mallea. "It just doesn't seem to last quite as long. Our goal is to create spaces that can accommodate changing art, changing flowers, and even changing furniture, because that's how people really live. A primary red kitchen with white trim is fun, but it isn't easy to live with."



"Black-and-white *photos and other artworks look best on colored walls rather than white. A colored background makes them really snap. We have designed exhibitions at Sotheby's and found that gilt-wood frames, paintings, photos, and even people usually just look better against color." —Mallea*



"Throw an Oriental rug into the kitchen. *Kitchens are usually such neutral spaces, and this will add a jolt of color and warmth." —Mallea*

"START WITH ONE GREAT THING AND WORK FROM THERE. YOU'RE AFTER ONE KEY ELEMENT TO START: A FABRIC, A RUG, THE COLOR OF WOOD STAIN. WE PICK OUT EVERYTHING BEFORE WE GET TO THE PAINT. THEN WE WORK WITH DONALD KAUFMAN TO GET PAINT COLORS THAT WRAP IT ALL TOGETHER."



"Don't be afraid to mix gold and silver. *For years, I was completely against it. But they play off each other. The cool silver goes up against the warm gold and somehow it works. I set my antique china, which has gray leaves bordered in gold, on inexpensive gold chargers from Pier 1 Imports. It looks great." —Maloney*

"Mint julep cups aren't just for juleps. *We use them as everyday glasses—you can't break 'em! Between Hermes and me, we have six dozen or so. They just get better with age—a ding here or there gives them character. You can find them all over these days, from Tiffany to Bed Bath & Beyond." —Maloney*





"Create interest with *different weaves and textures rather than different colors. We love this new collection of shagreen and corrugated wallpapers by Clarence House. You get the solidity and consistency of one color, but also a lively pattern." —Mallea*

"CONSIDER THE TIME OF DAY YOU'LL MOST LIKELY USE A ROOM. FOR EXAMPLE, A DINING ROOM, WHICH IS A NIGHT ROOM, SHOULD BE A COCOON OF WARM COLOR. A DAYTIME ROOM SHOULD BE LIGHTER."



"A tight fabric palette creates a simple but very sophisticated effect. These fabrics are in similar colors, but the layering of textures and weights throughout a single room creates vitality and drama." —Maloney

■ Swatches, from left: J. Robert Scott's Ice Blue, Nancy Corzine's Venetian Taffeta in Dove, Rogers & Goffigon's Bechamel in Tsunami, Etro's Buba, Home Couture's Cocoon Cloth.



"Use wood tones to warm up a cool color scheme. The honey color of this Biedermeier armoire brings this bedroom's blue-gray color scheme down to earth." —Mallea



"We like the exotic, but exoticism shouldn't hit you over the head. These Middle Eastern side tables are a perfect example of what we mean. They have wonderful inlaid designs, but their simple lines complement more restrained furniture; plus, they're light and easy to move. Cluster a few, or place just one. Seek out the best ones—with mother-of-pearl or bone inlay—since some are crudely done. We find great ones at Sutter Antiques [Hudson, NY; 518-822-0729] and John Rosselli." —Maloney



"Relamp every 18 months! Halogen bulbs are used everywhere these days, but over time they go green before actually burning out. You may think you need to repaint, but just change the bulbs and everything is fine again. We recommend GE's Precise MR16 lamp with 'ConstantColor Coating.'" —Maloney



"Nothing should be too frigid or too hot—go for balance. For example, on this Biedermeier chair, we love the contrast between the warm wood and the icy blue upholstery. Biedermeier furniture is urbane and stylish. It's also chameleonlike. With its simplicity and warm, rich honey color, it mixes well with 20th-century pieces and other wood furniture." —Mallea

■ Fabric: Rogers & Goffigon's Juliette in Bluestone.

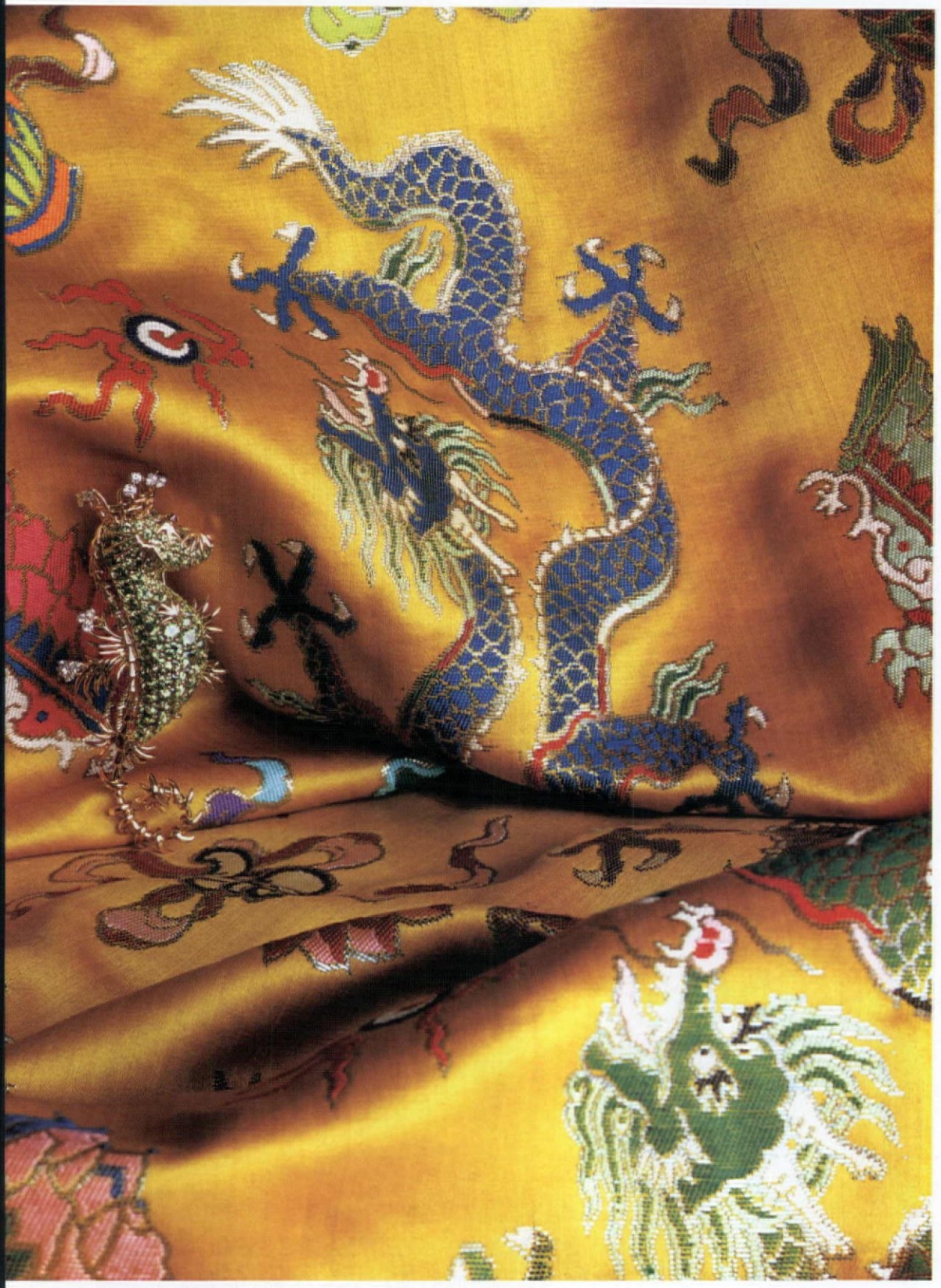


"A little bit of vivid color goes far. The red lacquer box on top of this armoire really brightens up the corner." —Maloney

"WHITE DOESN'T MAKE A ROOM LOOK BRIGHTER OR BIGGER; IT JUST MAKES IT LOOK WHITE."

Fabric Obsession

USE CHRISTOPHER HYLAND FABRICS TO BRING THE DECORATIVE BRILLIANCE OF TIFFANY BROOCHES INTO YOUR HOME BY CYNTHIA FRANK



GOLD DRAGON

Nothing is quite as seductive as elegant jewelry. And when a textile evokes a similar aesthetic—be it with gold thread or gemlike details—the allure is just as irresistible. I first saw this fabric while on a photo shoot. A homeowner used it on her dining room chairs, and it was stunning. This fabric works best on framed chairs—think Chinese Chippendale. Combine it with a chinoiserie wallpaper to give a room layered depth. Or, for a jolt of pattern, use it for throw pillows.

Embroidered silk Dragon, AA1002, from Christopher Hyland. Seahorse brooch in peridot, diamond, and ruby, set in platinum and 18k gold, designed by Jean Schlumberger, exclusively for Tiffany & Co. All fabrics may be custom-colored to order.

PHOTOGRAPHED BY BEATRIZ DA COSTA


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Fabric Obsession



TRUE ROMANCE Robert Couturier's designs and curtains that look like a grand ball gown came to mind when I first saw these embroidered fabrics. I can see either one beautifully complementing a painted French Louis XV chair. In fact, I wouldn't rule out upholstering a wall or headboard in them. Because they evoke a romantic 17th- or 18th-century French or Russian sensibility, they instantly lend a distinguished antique air to whatever you decide to upholster.

From left: Delphine and Marion silk taffetas, from Christopher Hyland; Tiffany's amethyst bird-on-rock, by Schlumberger.



Turns out, the lap of luxury is as comfortable as you thought. Explore our entire collection of Italian-designed and crafted furniture, including the Marvel model seen here from our Collezione Pasquale Natuzzi. To see more, look for Natuzzi at fine retailers in your area. Call 1-800-262-9063 or visit www.natuzzi.com. Experience America's flagship Natuzzi boutique, 101 Greene Street, Soho, NY.

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Things We Love

100 YEARS OF GEORG JENSEN SILVER

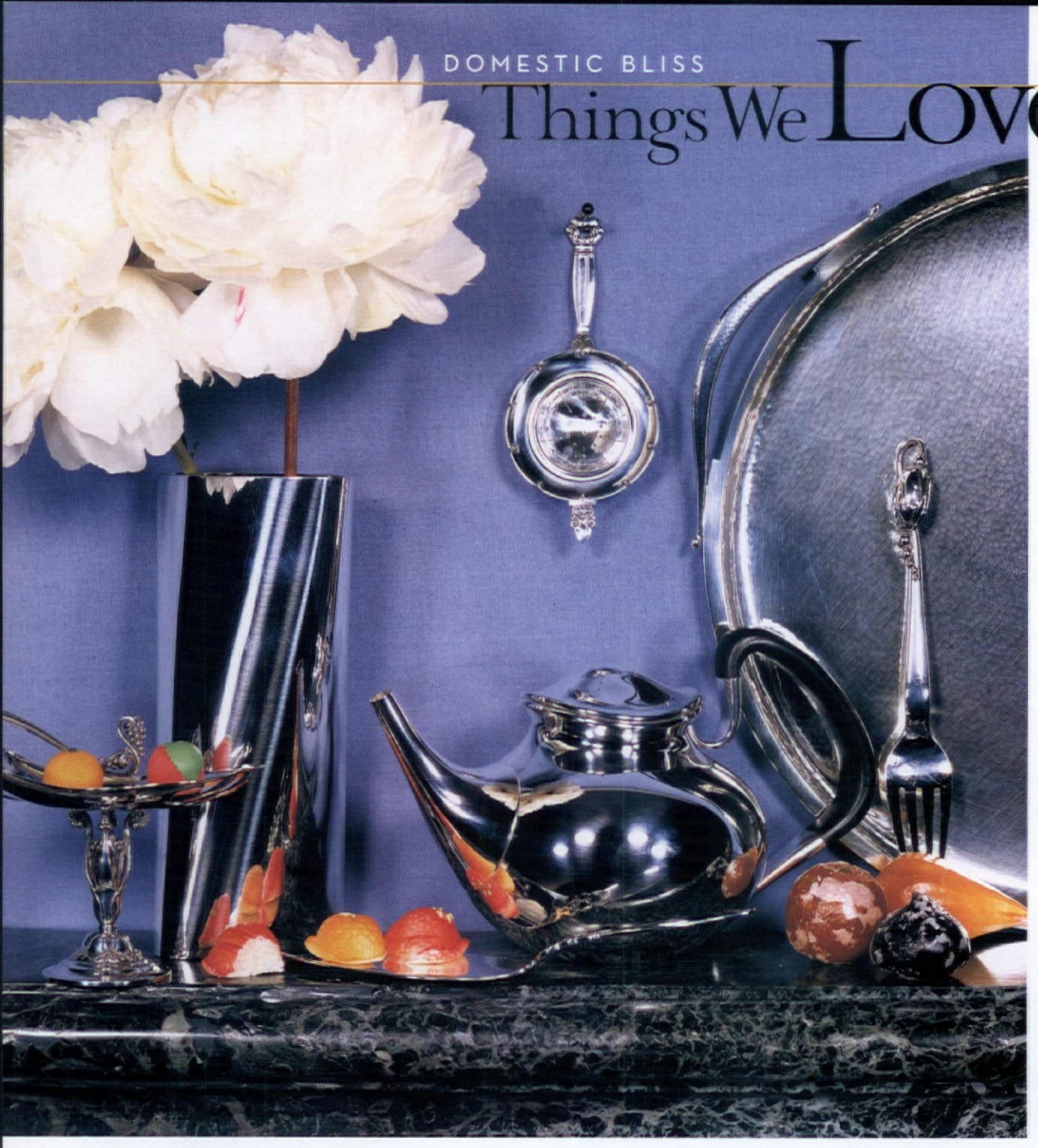


PRODUCED BY MICHAEL REYNOLDS ▪ PHOTOGRAPHED BY JAMES WOJCIK

From left: 1930 bud vase by Harald Nielsen, $2,700; 1920 jug by Johan Rohde, $7,200; 1930 Cactus cream ladle by Gundorph Albertus, $486; 1930 cocktail shaker by Nielsen, $11,000; 1920 small Grape beaker by Georg Jensen, $2,000; 1915 Acorn carving knife by Rohde, $1,140; 1919 Blossom sandwich server by Jensen, $2,185; 1920 medium Grape compote by Jensen, $5,500; ornamental serving fork, $1,250; all from the Silver Fund. 877-224-5230. Bernadotte pitcher, $6,500; ornamental corkscrew, $1,450; Acorn mixer spoon, $345; all from Georg Jensen. 800-546-5253. Bud vase by Nielsen, $3,500; 1963 single two-light candelabrum by Soren Georg Jensen, $16,000 a pair; 1950 Goose jug by Henning Koppel, $20,000; all from the Silver Fund. Verdigris marble fireplace from Cornelius Vanderbilt's Park Avenue office, $7,500, Demolition Depot, NYC. 212-860-1138. ▶

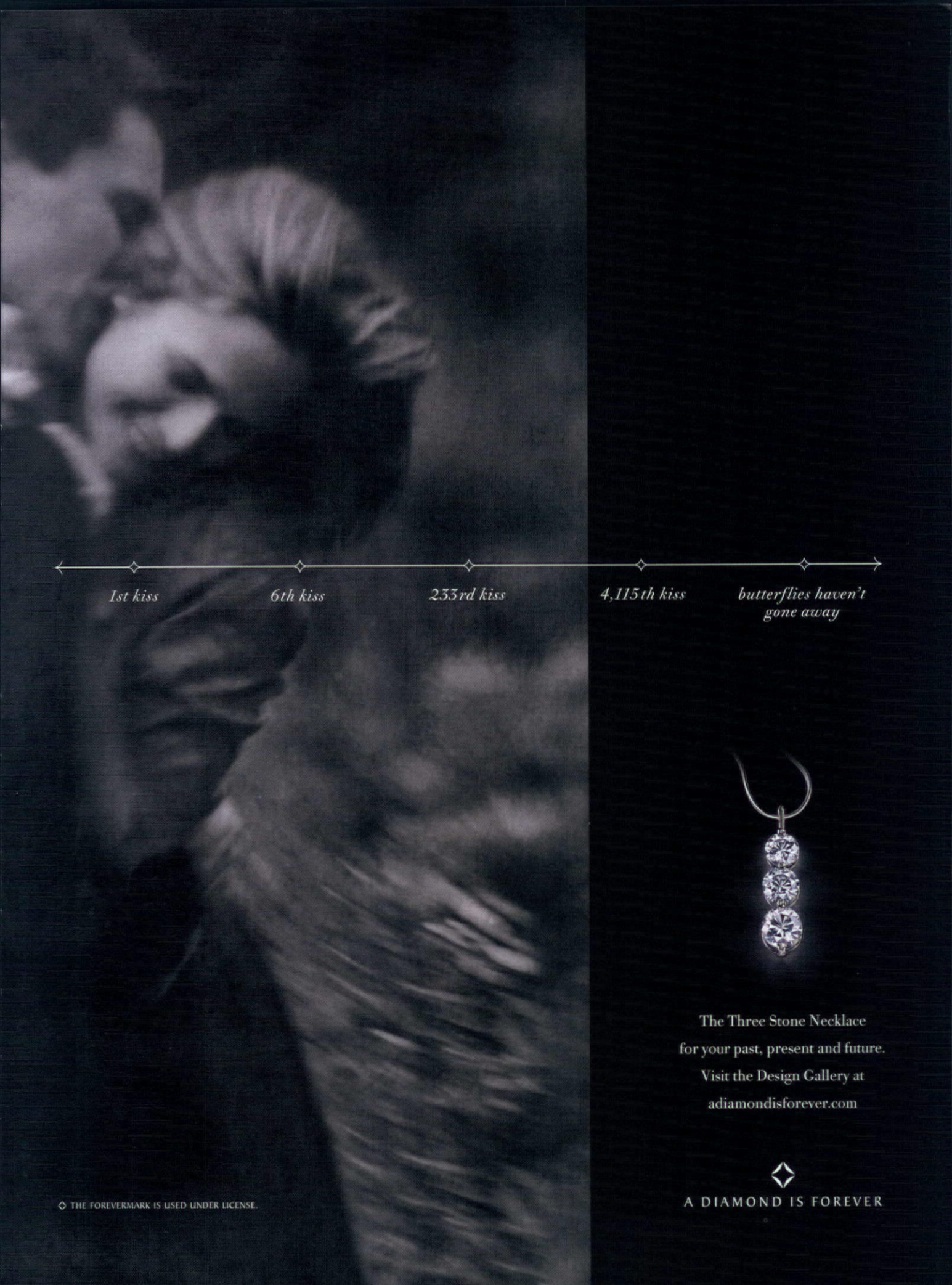


Things We Love



In April 1904, a new shop opened on Copenhagen's fashionable Bredgade Street. GEORG JENSEN, its sign read, SCULPTOR AND SILVERSMITH. For 100 years, fine art and craftsmanship have been inseparable at the firm. One of the first pieces Jensen ever made (a belt buckle) was purchased by a Danish design museum, and esteem for Georg Jensen workmanship has never diminished. "It was popular from the start," says Alastair Crawford of the Silver Fund, the London shop founded in 1995 that is now the world's largest seller of vintage Jensen wares. "By the 1920s, there were Jensen shops all over the globe, from Paris to Buenos Aires, even on the *Queen Mary*." One key to Jensen's success was his appreciation for creativity. Jensen himself preferred naturalistic motifs, and often used a hammered, glowing finish that reflected his grounding in the Arts and Crafts movement. From early on, however, Jensen brought in other designers and gave them free rein over—and full credit for—their work. As a result, the firm produced thousands of wares in a remarkable range of styles, from traditional to cutting-edge. But rigorous craft is the common denominator. Eight of the firm's 33 flatware patterns are still in production, and each new set is handmade to order. Alternatively, with more than 50,000 pieces in its inventory, the Silver Fund has a seemingly inexhaustible supply of out-of-production patterns. "We have clients searching for entire sets, of course," says Crawford. "But it's wonderful when someone who is just learning about Jensen buys only a spoon or two. These pieces have an appeal that spans ages." —SHAX RIEGLER

From left: 1929 bonbon dish by Georg Jensen, $7,600, the Silver Fund; Verner Panton vase, $8,500, Georg Jensen; 1930 Cactus pie server by Gundorph Albertus, $506, the Silver Fund; Acorn tea strainer, $750, Henning Koppel teapot, $11,500, and tray, $12,000, all Georg Jensen; 1915 Blossom dinner fork by Jensen, the Silver Fund.



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DOMESTIC BLISS

Elements of a Room

BRING DRAMA TO ANY DECOR WITH BLACK. JUST A BIT MAKES A BIG IMPACT

BY COURTNEY MULLIGAN



By erasing distracting flaws and emphasizing clean lines, a black finish helps unify a room full of furniture from different periods—and it works equally well on traditional and modern designs. Hearth Buffet, $349, Crate & Barrel. 800-967-6696.



True black is softened by touches of Charcoal, Smoke, Midnight, and Chocolate. Layer fabrics in varying tones and textures. From top: Winston Garden in Noir linen, Beacon Hill; Zurich in Onyx chenille, Stroheim & Romann; Warm Spring in Black Paper Blend, Hinson & Co.



Be bold and fill a black vase with bright white tulips. If you're timid about using black, start with small objects. Jasperware vase, $125, Waterford Wedgwood. 800-955-1550.

With no distraction from other colors, a two-toned patterned wallpaper creates a classic, graphic effect. Edo, from Osborne and Little's Sakura collection.





Choose a black lacquer finish such as this armchair's to make a piece's lines really stand out. Thurston chair, about $675, Thomas O'Brien for Hickory Chair. 800-349-4579.

"Crisp and architectural, black candles pop in any environment," says designer Alexa Hampton. Regina candlestick, $135, Orrefors Kosta Boda. 800-351-9842. Tapers, $23 for 12, Gracious Home. 800-338-7809.



Art is more dramatic in an ebonized frame with broad, bold borders. A 17th-century Dutch design, from $1,980, GK Framing. In NY, 212-431-0633.

FRANCESCO MOSTO

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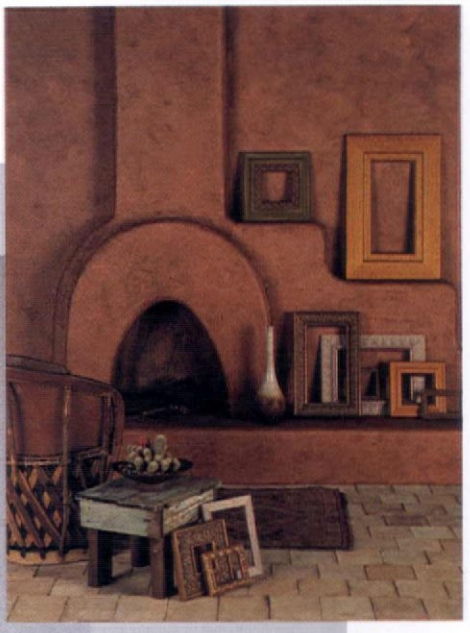
FOR OVER 100 YEARS, Larson-Juhl has created custom frames of enduring style and superior craftsmanship. Its designers travel the globe in search of unique finishes, beautiful embossings, and intriguing patterns. This passion for design has earned Larson-Juhl a reputation for creating frames that are true works of art.





A neutral pallet and a myriad of textures work together to create a look that is rich with visual diversity and interest.

LARSON·JUHL



AN INVITATION TO DESIGN

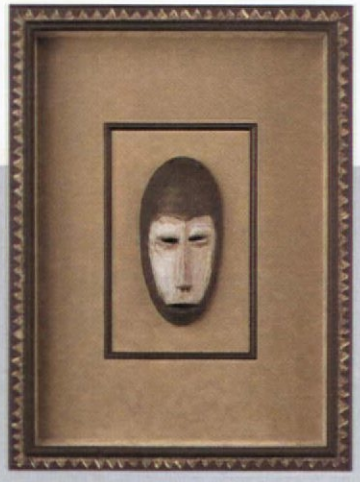
EVERYONE HAS SOMETHING TO FRAME. So whether you're showcasing a collection of black-and-white photographs, a watercolor by a favorite artist, or an ensemble of unique personal treasures—decorating with custom frames challenges the senses, engages the spirit and transforms a room in a way that is unmatched in home furnishings.



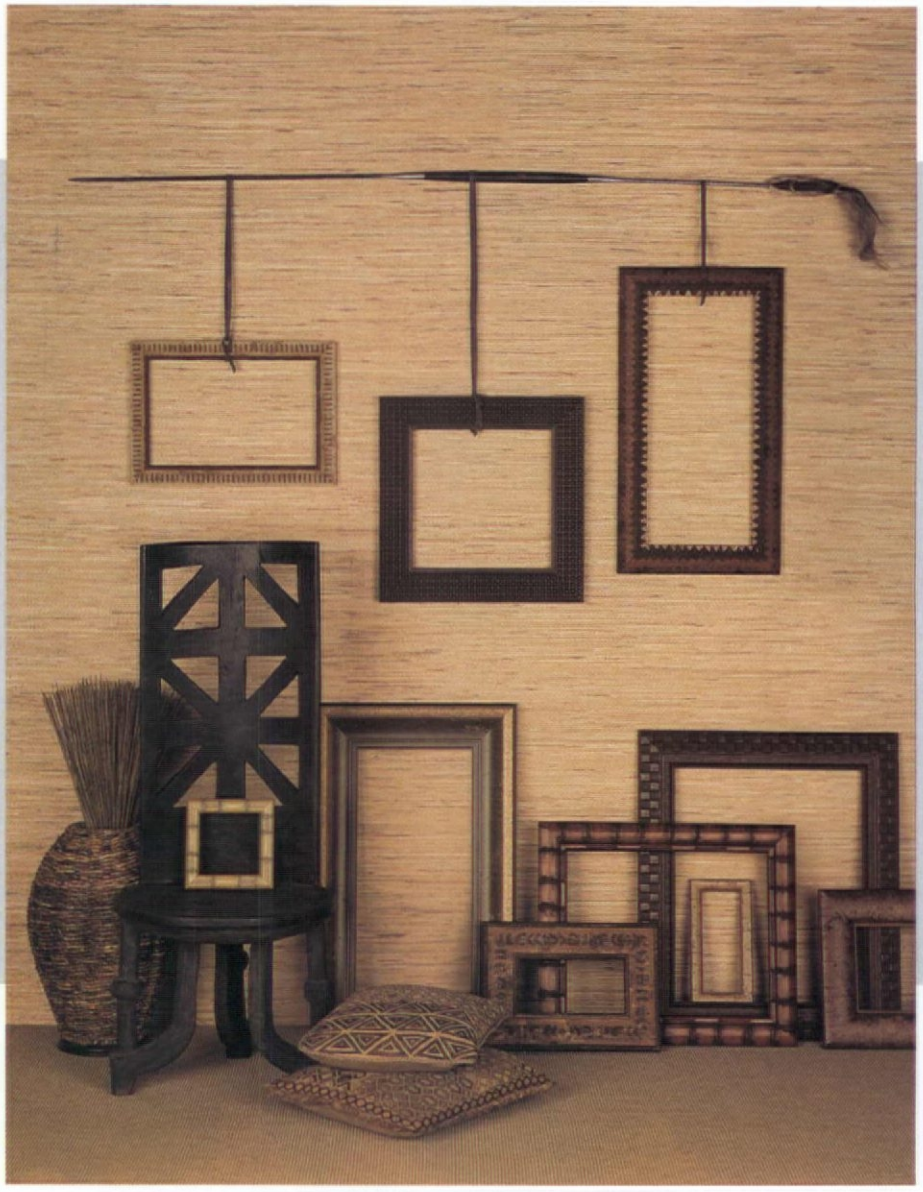
Contemporary styles pay homage to the underlying simplicity of line, shape and form—creating an environment where design and function are inseparable.

Custom framing sets the stage for a family heirloom—creating a dramatic presentation of a treasured sterling pendent.





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LARSON-JUHL custom frames create an atmosphere of creative self-expression and individuality.

For framing tips, imaginative ideas and to view the Larson-Juhl collection, visit www.larsonjuhl.com.

Setting the Table

FOR PASSOVER, DECORATOR STEVEN SCLAROFF HOLDS A FRESH, BRIGHT, **MODERN SEDER**

BY MELISSA FELDMAN





■ "Use greens and yellows to make your Passover table a celebration of spring and the change in the season," says decorator Steven Sclaroff, who helped us set this cheerful, graphic seder. Sclaroff likes a minimal approach to setting a table. Here he used classic shapes in solid colors but set them off on a bold vine-patterned fabric. Rosenthal's understated porcelain ring plate with detachable spoon-shaped bowls fills in for a more traditional seder plate.

SILVER PLATTER by Elsa Peretti, $2,900, Tiffany. **ELIJAH'S CUP** Piet Cohen's kiddush cup, $400, the Jewish Museum Shop. **NAPKIN** in green linen, by Kim Seybert, $20, Bergdorf Goodman, NYC. **FLATWARE** by Henning Koppel, $99 for a five-piece setting, Georg Jensen. Viva **WATER GOBLET** and **WINEGLASS**, each $3.50, Crate & Barrel. Rutherford Circle **LARGE PLATE**, $24, Kate Spade for Lenox. E-Motion **RING BOWL**, $75, and spoon-shaped small and large bowls, $15 and $20, Rosenthal. **DECANTER** Country Collection wine bottle, $60, William Yeoward Crystal. Six Brazilian rosewood **CHAIRS** by Joaquim Tenreiro, $20,000, R 20th Century. **TABLECLOTH** SeaCloth's Sea Vine in white cotton/linen blend, John Rosselli and Associates. ▷

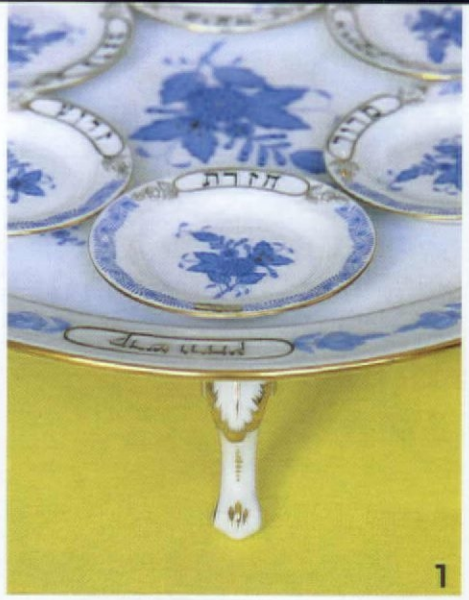
PRODUCTION COORDINATOR: COURTNEY MULLIGAN

PHOTOGRAPHED BY THOMAS LOOF

Setting the Table

Seder plates with six bowls or indentations to hold symbolic Passover foods can be found in many decorative styles.

1 Footed 14-in. porcelain seder plate in **CHINESE BOUQUET** pattern, $415, with small seder bowls, $78 each, Herend. **2** From left: **VIENNA** 14-in. seder plate, $225, the Jewish Museum Shop; **LIMOGES** porcelain seder plate, $180, with six seder *coupelles*, $120, Bernardaud.



1

SCLAROFF'S ADVICE

- Buy tableware that you will use for many types of occasions.
- Vary the patterns and colors of linens to suit the season, and to spice up your settings.
- More than any other element, classic crystal stemware gives a table a look of formal elegance.
- Flower arrangements on dinner tables should be of one color or of one variety of flower.
- Don't crowd a table with too many pieces.



3



2



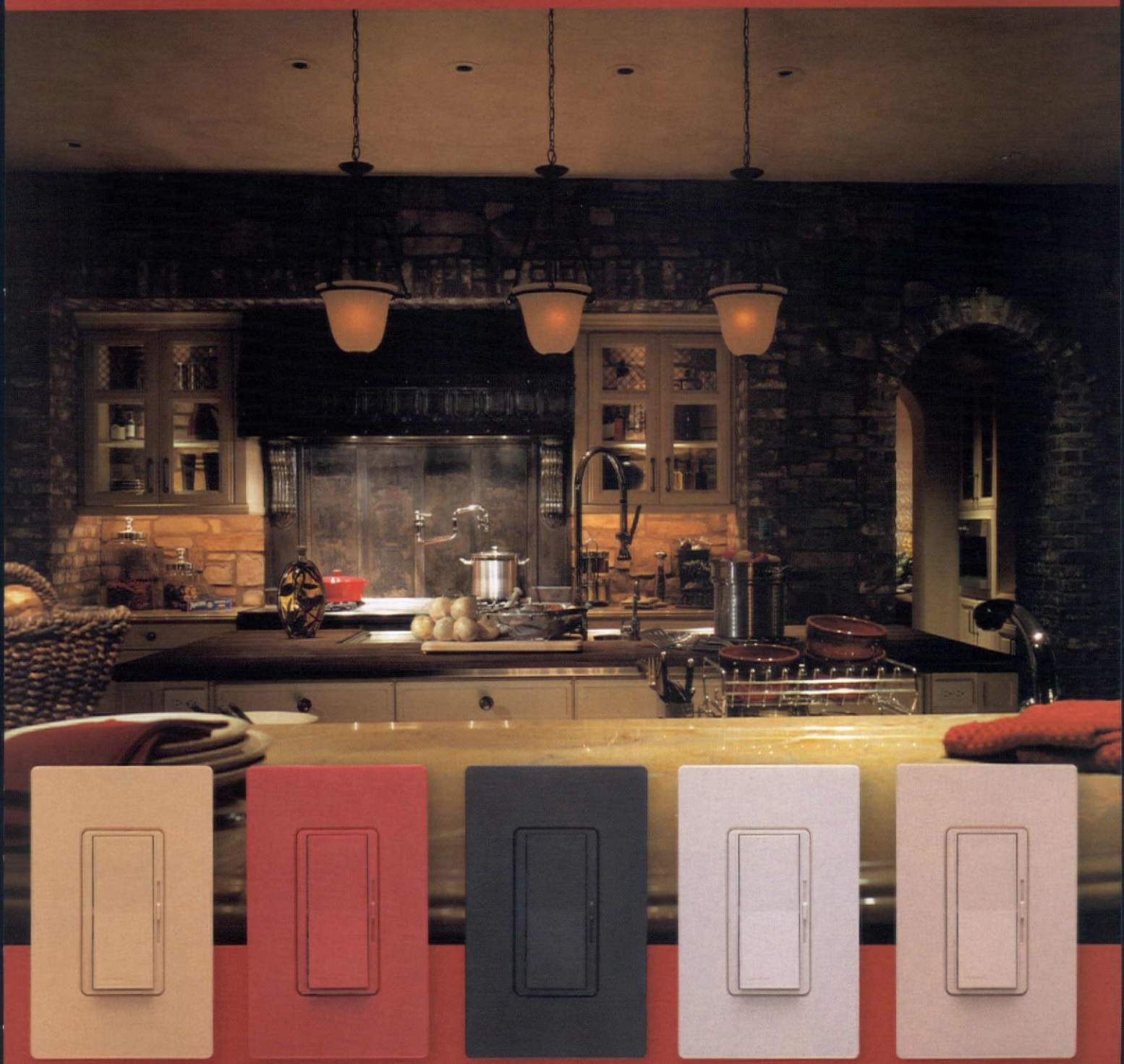
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Whether your setting is modern or traditional, gleaming silver is the perfect metal for the ceremonial table. Here, some of our favorite kiddush cups, which hold blessed wine, and candlesticks.

3 From left: **PINE CONE** kiddush cup, $375, Christofle's **JUDAICA COLLECTION**; kiddush cup by **ADAM TIHANY**, $330; **PERSIAN** kiddush cup, $600, all from the Jewish Museum Shop; Luigi Del Monte's sterling **MAGEN DAVID** kiddush cup, $1,950, Moss; metal alloy kiddush cup, $85, **MARILYN DAVIDSON** for Nambe. **4** From left: pair of candlesticks from Christofle's Judaica Collection by **ADAM TIHANY**, $1,140, the Jewish Museum Shop; sterling **TWIG** candleholders, $1,750 each, Tiffany; sterling **HAVANA** candlesticks, $1,200 each, Asprey.

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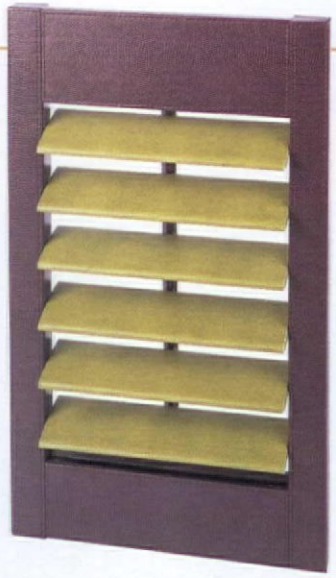
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News



Search and Rescue

As scores of the modest but well-built older homes lining Chicago streets are demolished to make room for newer, larger ones, Island Girl Salvage comes to the rescue. Tabitha Long and Elizabeth Ross fill their Arlington Heights shop with the stuff they've pried from area teardowns. They tag each item with its lineage, right down to the street address of the property from which it was salvaged. For these women, a great find is often bittersweet. "Many houses are in really good shape—there's no reason to take them down," says Ross. islandgirlsalvage.com. —JESSE WILL



COLOR CORRECTED

Be the envy of the Joneses while keeping their prying eyes out. Thanks to Britain's Delamain & Co., custom-sized plantation shutters now come in suede, leather, or faux leather finishes in more than 50 colors, including metallics. Delamain will also cover shutters with textiles from your favorite fabric house, giving you an almost endless array of options above and beyond traditional wood finishes.

—THADDEUS KROMELIS

HOT SEATS

"There's a bit of the past in each piece," designer David Easton says of his new At Home collection of furniture for Henredon. "But I took a gentle step forward, using traditional forms and simplifying them." The collection includes 55 designs; Easton's fabrics for Lee Jofa are available for upholstery. Red leather chair, $4,050, Henredon Furniture. 800-444-3682. —MELISSA FELDMAN





Wonder Windows

Here's an automated luxury we really like: self-cleaning windows. A chemical coating reacts with sunlight to break down dirt; the next time it rains, the treatment causes the water to sheet (instead of bead) for minimal spotting and streaking. Of course, if rainfall is in short supply, you'll have to train a hose on your windows to finish the job. The technology is available from a handful of companies, such as PPG Industries, which supplies its SunClean glass to manufacturers such as Simonton and Atrium. The glass costs about 20 percent more than regular glass, but imagine saying you don't do windows—ever. ppgsunclean.com. —DAN RUBINSTEIN

TED MORRISON (2). COURTESY OF SUNCLEAN. ANTONIS ACHILLEOS (CLOCKWISE FROM TOP LEFT)

Weed-pulling, flower-arranging,
bulb-planting, hedge-cutting
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STORE-BOUGHT STOCK

BY LORA ZARUBIN

■ Homemade stocks always beat those you can buy. Unfortunately, when you have a recipe that calls for stock, you usually don't have time to make your own. Whether you're making a risotto or need a little demi-glace for the steak you're sautéing, here are some great store-bought substitutes.





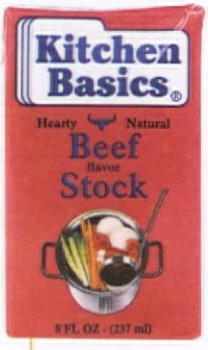
This stock from **Jamison Farm** is as good as any lamb stock I've made at home. I use it to flavor a soup *au pistou*, or I reduce it to a sauce for a rack of lamb or for simple lamb chops. $12 for 2 lbs. 800-237-5262.



For chicken stock I prefer a concentrate, because it allows me to adjust the intensity for each dish. Of the huge selection at the market, I think **Aromont's concentrated stock** is the best. $14 for 7.4 oz. chefshop.com.



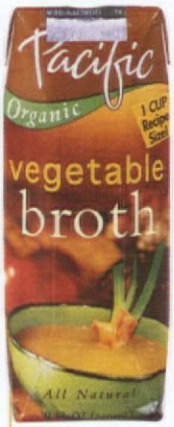
You need only a little demi-glace to finish a dish. I like to use **D'Artagnan's duck and veal demi-glace** when I fry duck breasts or make a dish with sautéed mushrooms. $5.65 for 6.5 oz. 800-327-8246.



The **Kitchen Basics beef stock** from **Dean & Deluca** is the best store-bought beef stock I've tasted. It's great for a hearty stew, and perfect for braised beef dishes. $1.50. 800-999-0306.



Summerfield Farm makes the best **game stock**. This concentrated version reduces quickly to a nice sauce and is ideal for sautéing veal chops or for steak au poivre. $10 for 8 oz. Dean & Deluca.



The vegetable broth from **Pacific Organic** is hearty and flavorful, and great for vegetarian dishes. I use the smaller, 8 oz. containers when I'm cooking for myself. $3 for 8 oz. wholefoods.com.



Don't be fooled by the tiny package. **Gourmet's Fumet de Poisson Gold** from **Wild Edibles** will make six cups of stock. I add it to pasta sauces that have shrimp or lobster. $9. 212-687-4255.

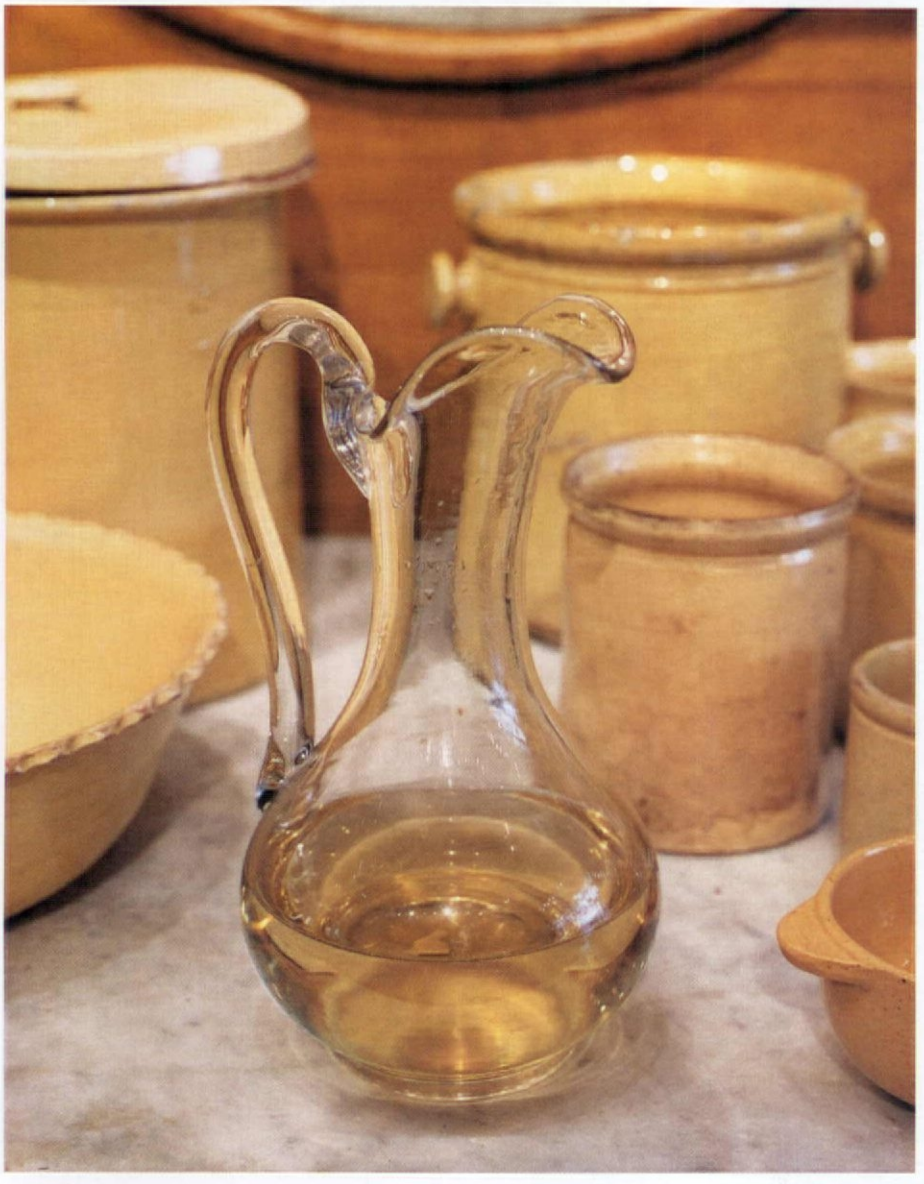
TED MORRISON, PRODUCTION COORDINATOR; CARA TAKAJIAN


Rock Creek Maple, Natural
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BORDEAUX BLANC

OVERSHADOWED BY THEIR RED SIBLINGS, THE WHITE WINES OF THE GRAVES DISTRICT OFFER A SUBLIME EXPERIENCE AND SOME GOOD BARGAINS

BY JAY MCINERNEY



Although it is not necessary to decant these whites, a younger Graves will definitely benefit from a little time in a decanter.

The white wines of Graves have an image problem. Bordeaux is practically synonymous with red wine, which accounts for about 85 percent of its vast production. Made from sauvignon blanc, Sémillon, and Muscadelle, white bordeaux remains something of an enigma to the average American consumer—less glamorous than the reds, or the chardonnay-based whites of Burgundy.

Situated to the south of the city of Bordeaux, the Graves appellation is the home of most of the best bordeaux whites. Connoisseurs have long sought out the age-worthy whites from Haut-Brion, Laville Haut-Brion, and Domaine de Chevalier. I've been collecting them just long enough to start appreciating their amazing potential. At a recent dinner party I hosted, the '83 Laville, which was like liquified crème brûlée and peaches, aroused far more favorable comment among the grape nuts than the mature (and expensive) burgundies that followed.

The best vineyards of the Graves district are set in the midst of the congested suburbs of Talence and Pessac. The vineyards of Haut-Brion, with its sixteenth-century château, occupy a gravelly hillock amid a rising tide of boxy housing complexes. Best known for its first-growth red wine, Haut-Brion also makes small quantities of ethereal white. Across the treacherously busy street are the vineyards of La Mission Haut-Brion (red) and Laville Haut-Brion (white), which in 1983 were purchased by Haut-Brion's owners, the Dillon family. Wine making on both sides of the street is now overseen by Jean-Philippe Delmas, son of Jean-Bernard Delmas, one of the great statesmen of Bordeaux.

Like the reds, or, for that matter, like most siblings, Haut-Brion blanc and Laville Haut-Brion have separate personalities, despite their physical proximity and a shared wine-making team—a good argument for the importance of terroir. Laville has a higher percentage of Sémillon, which is fleshier and oilier than the snappy, high-strung, citric sauvignon blanc; in partnership, these two grapes help to give white bordeaux its unique, balanced, food-friendly character.

Drive down the road, turn right at the *rocade* (bypass), and, if you watch very carefully, you'll eventually see the sign for Domaine de Chevalier—a sea

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of vines surrounded by dense pine forest. The single-story château is modest and homey by Bordeaux standards, although proprietor Olivier Bernard and his wife, Anne, must be one of the best-looking couples in the region. Their domaine has the benefit of deep, gravelly soil and the misfortune to be among the most frost- and hail-ridden patches of all Bordeaux. In those years when neither affliction strikes, Domaine de Chevalier produces, in addition to its red, a complex and haunting white, which improves and develops in its bottle for years. As in nearby Sauternes, the grapes here are picked in several passages to guarantee optimal ripeness.

The Big Three whites of Graves, all located in the recently created Pessac-Léognan appellation, are relatively expensive and hard to find; but for about half the price of a village Meursault you can find some smokin', early-drinking white Graves, thanks in no small measure to the work of white-wine-making guru and consulting oenologist Denis Dubourdieu. Dubourdieu used a technique—rare for whites—that leaves the skins in contact with the juice. Besides overseeing his own properties, Clos Floridène and Reynon, Dubourdieu consults for many of the best white wine producers, including Domaine de Chevalier. He was responsible for making de Fieuzal a collector's favorite, beginning with the '85 vintage, and for improving the supple and fragrant whites of the ancient domaine of Carbonnieux, the largest producer of white Graves. Dubourdieu's son, Jean-Philippe, produces another fine white at Château d'Archambeau.

Smith Haut Lafitte, one of Graves's many underperformers over the years, has cleaned up its act since changing hands in 1990. Its white wine represents an extreme of the modern trend toward bright, sassy sauvignons fermented in new oak and aimed at the international palate. Tasty as it is, I think the genius of the region is better reflected in a blend with a larger proportion of Sémillon and a lesser proportion of new oak—à la Dubourdieu. But this new style is certainly preferable to the oversulfured, fruit-deficient wines that were the norm 15 years ago. It's worth mentioning that the Cathiard family opened a luxurious modern spa on the property in 1999—a godsend for a region seriously under-endowed with good hotels. (Although, having not yet visited, I can't begin to guess what "vinotherapy" might be. Bathing in wine?)

Some stars and rising stars: Chantegrive, Couhins-Lurton, De La Louvière, Malartic-Lagravière, Pape-Clément, and Latour-Martillac. Outside of the Graves appellation there are a few whites worth seeking out, including those of the famed Châteaux Margaux and Lynch Bages. The famous 2000 vintage can still be found at retail and on wine lists, but 2001 was a significantly better year for white Graves. Red wines from the Médoc determine the renown of a vintage, with the result that the 2001 whites, despite their higher quality, are generally cheaper. Either of these vintages will drink well this summer with white fish, grilled chicken, and sheep's- or goat's-milk cheese. The Big Three usually taste delicious in youth and then go into hibernation for several years. If you should be lucky enough to find an older vintage, like a '94 Haut-Brion, treat it with respect—get some turbot or Dover sole and share it with someone whose gratitude you'd like to cultivate.

THE OENO FILE

- **1998 Château Clos Floridène Graves** A brilliant, aromatic, complex white with a lingering mouth-caressing texture. At its peak right now. $23
- **2002 Château Haut-Brion Pessac-Léognan** Keep an eye out for this one, if you're feeling flush. It's a wild, palate-stinging HB that reminds us that *sauvignon* derives from *sauvage*. Enjoy it right away or forget about it for six or seven years.
- **2001 Les Hauts de Smith Pessac-Léognan** The second wine of Smith Haut Lafitte is tarted up with new oak vanilla notes, but it's got the sauvignon fruit to support it. A little slutty, yet good-hearted. Perfect summer drinking. $28
- **2002 Château Coucheroy Pessac-Léognan** Bright and crisp, this citrusy, sauvignon-dominated Graves gains interest in the middle with a mineral note. A dry style that will wake your taste buds. Enjoy over the next year. $12
- **2000 Château La Louvière Pessac-Léognan** The gravel of the Graves seems to have found expression in this wine, which has tart apricot fruit wrapped around a heart of stone. Drink this over the next couple years. $45
- **2000 Château Carbonnieux Pessac-Léognan** A crowd-pleaser. Ripe fruit with lots of vanilla oak. A Graves for the chardonnay fan. One for the table now. $25



At the Bar

WATER GLASSES

Mixing different wines, or even different vintages of the same wine, at dinner or a wine tasting is a perilous business for any serious wine drinker. Fortunately, a sip of water between quaffs will clear the palate and provide a smooth transition from one taste sensation to the next. Glass and crystal designers know this, and they take as much care in creating the perfect water vessel as they do the perfect wineglass. These examples—from left, Riedel ($59), Orrefors ($20), and Spiegelau ($12)—will complement your table setting and prevent the forbidden mingling of flavors.

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Keeping Up

DOWN AND FEATHER CARE

BY GLENN RECCHIA

As a child, I was fascinated with the bed in *The Princess and the Pea.* Ah, the luxury of a night spent sinking into the softness and warmth of mattresses—a high pile of feather beds and goose down quilts. As an adult in search of a good night's sleep, I have learned a few things about these fine-feathered objects.

■ **THE RIGHT STUFF** Both down and feathers come from the bodies of geese or domesticated ducks. Down, which is softer, is gathered from the underbellies. The priciest fill is eiderdown, which is ultralight and wonderfully insulating. It is found only in the abandoned nests of the wild eider duck, a protected species, so an eiderdown quilt can cost up to $4,000. For comforters, you'll want down; its spherical clusters trap air and retain warmth (whereas feather quills allow air to seep through). A combination of feathers and down is perfect for a pillow; the feathers provide firmness, and the down, lightness.

■ **WATCH YOUR WEIGHT** Down comforters, or duvets, come in a variety of weights. A good retailer can help select one based on your region and household temperature. Cuddledown (cuddledown.com; 800-323-6793) will even customize a duvet for two zones, so two people can enjoy a harmonious night's sleep. I traded my comforter for a down blanket that is lighter and more tailored. One thing to look for in a duvet is fill power: the number of cubic inches (generally 550 to 800) that an ounce of down will fill. The better the down, the greater the fill power and the warmer it will be. Insist on down-proof ticking (the fabric covering the down) with at least a 230 thread count to prevent leakage. To avoid shifting of the filling, ask for a sewn-through box construction and baffling, which refers to the walls of fabric sewn between the sheets of ticking. Quality down products are clean and odor-free. During its manufacture, down goes through a rigorous series of processes to clean and sanitize its fibers.



Custom pillows by the Company Store in Ralph Lauren Home's Vintage Tickings Collection

TOM SCHIERLITZ

■ **CARE AND STORAGE** When you make your bed, fluff up the duvet in order to circulate the down. Use a duvet cover, and wash it regularly. For a more thorough cleaning, I recommend putting a duvet outside in the sun for a few hours to freshen the down and renew its ability to insulate. Never dry-clean down; this will strip it of its natural insulating oils. In case of a major spill, take a full-sized duvet to the cleaners for a professional wet cleaning. This, too, can dry out the down, so don't clean it more often than every two to five years. A crib-sized duvet or down jacket can be washed at home using a mild nonalkaline soap. I like Vaska's all-natural laundry powder (solutionscatalog.com; 800-342-9988), made from vegetable oil and organic lavender. When you pack away a duvet for the season, keep it protected in its washable cover—never in a plastic zippered bag—and store it in a well-ventilated closet.

■ **A NEW LIFE** Even with proper care, there comes a point after several years when a down comforter needs to be replaced or renewed. If your duvet was originally of very good quality, don't throw it out. I had one with a stained cover that was leaking down. Instead of dumping it, I sent it to the Company Store's Custom Shop (thecompanystore.com; 800-285-3696). It cleaned and sanitized the down, replaced the cover with brand-new ticking, and added six ounces of new down to restore the fullness. This overhaul wasn't cheap—about $200—but it was less expensive than buying a new duvet of comparable quality.

■ **ALLERGY-FREE** If you suffer from allergic reactions to down, there are alternatives. Ogallala, based in Nebraska (ogallalacomfortcompany.com; 308-284-8403), makes hypoallergenic comforters and pillows from a blend of 80 percent goose down and 20 percent clusters of *Asclepias syriaca*—also known as milkweed. Natura, a Canadian company (naturaworld.com), makes a range of wool bedding products; wool resists moisture and dust mites, which are a leading cause of allergies.

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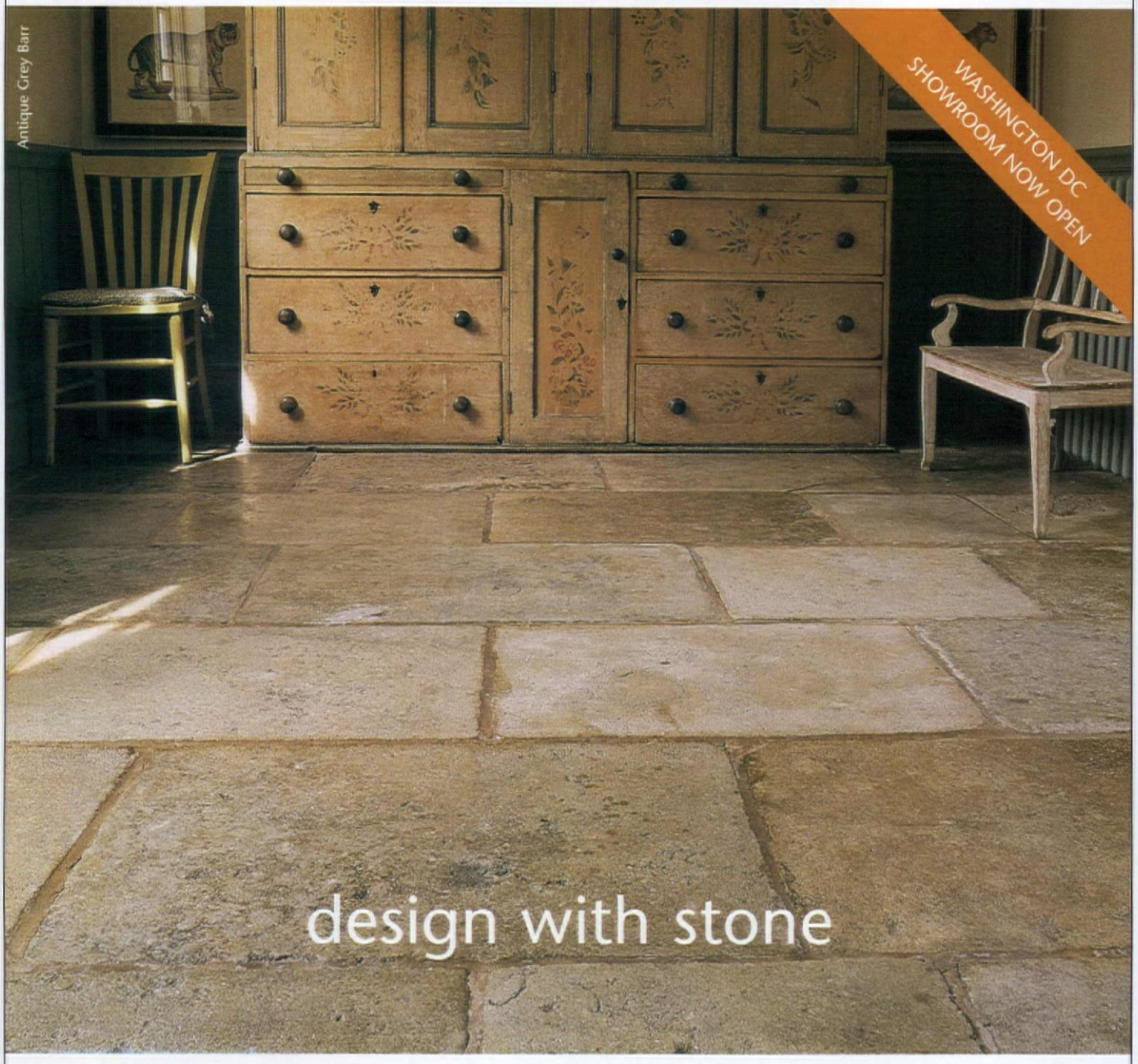
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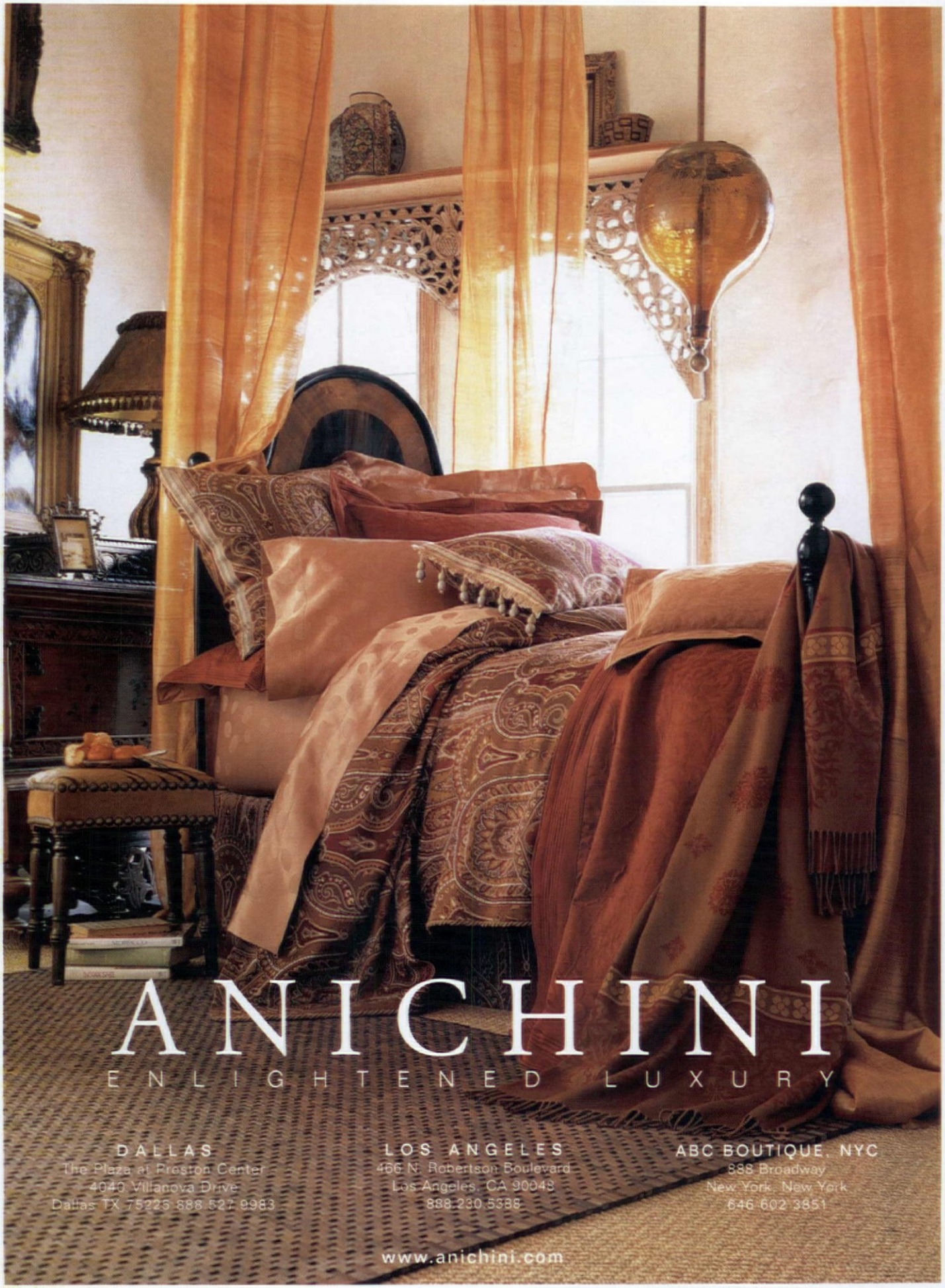
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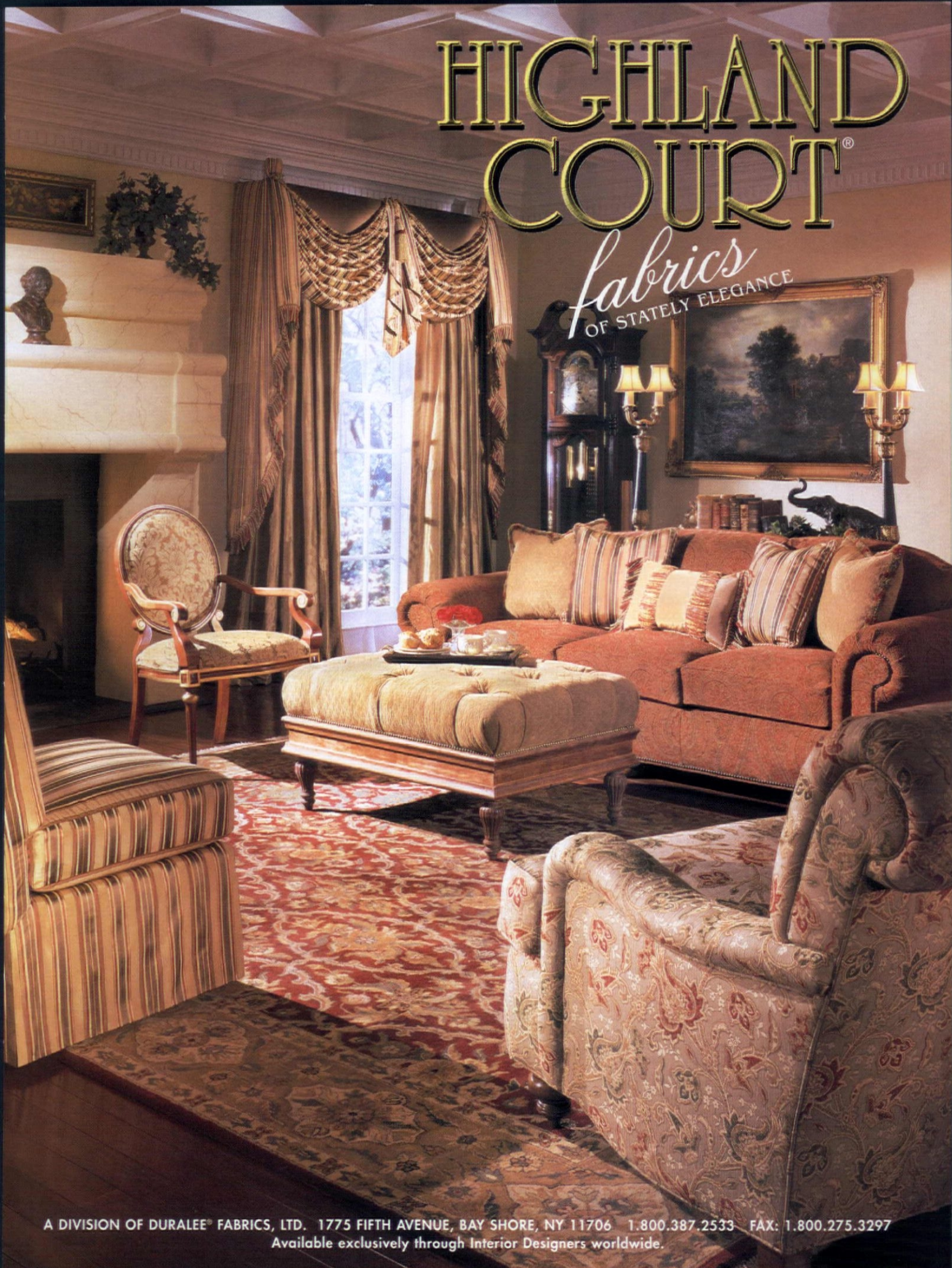
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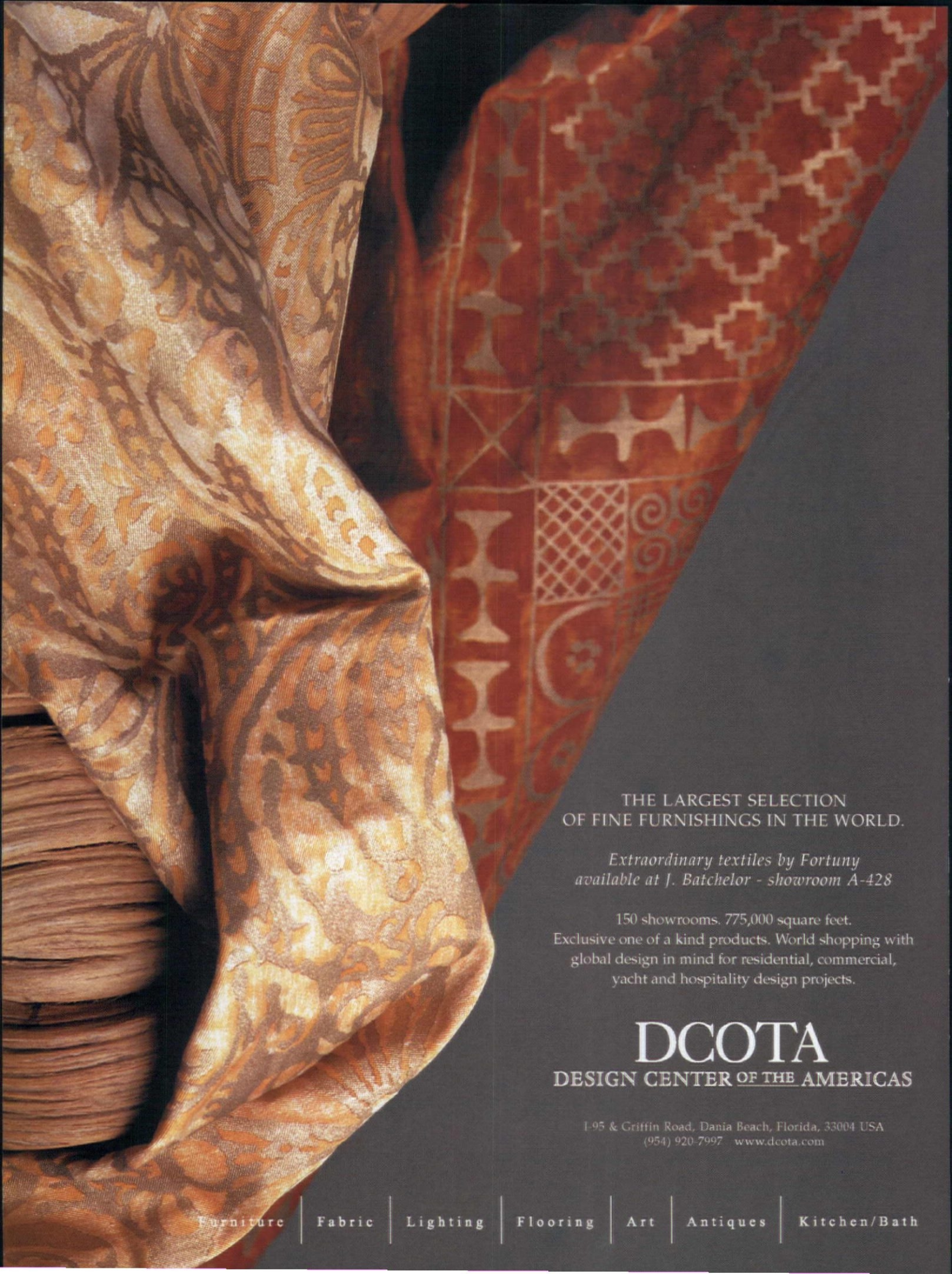
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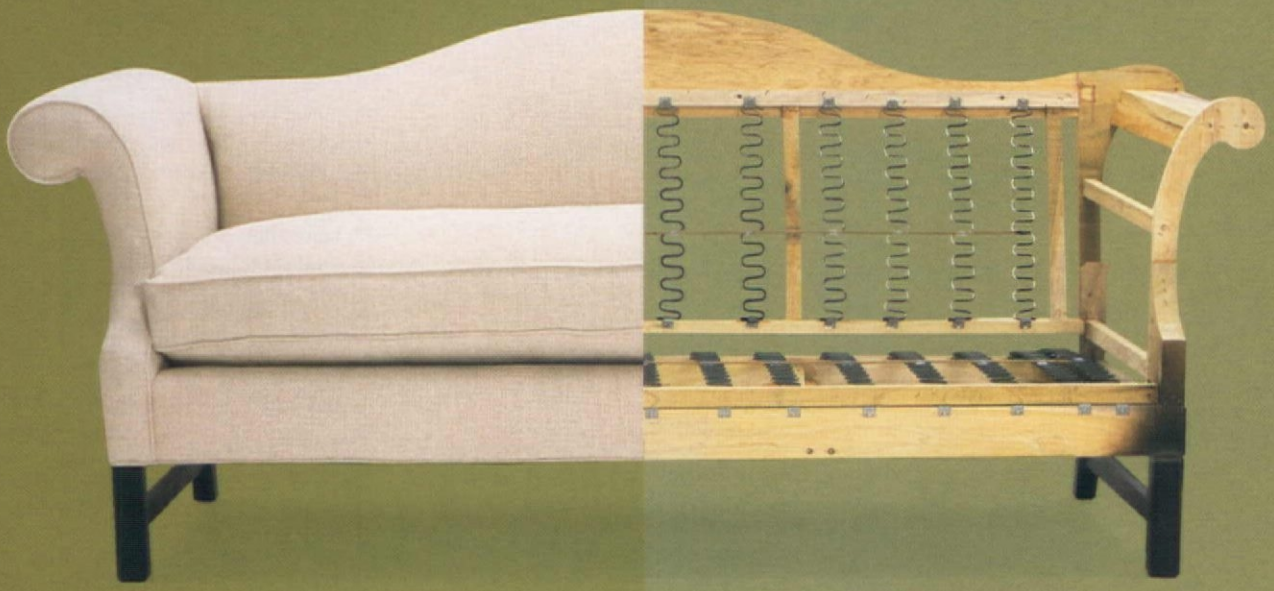
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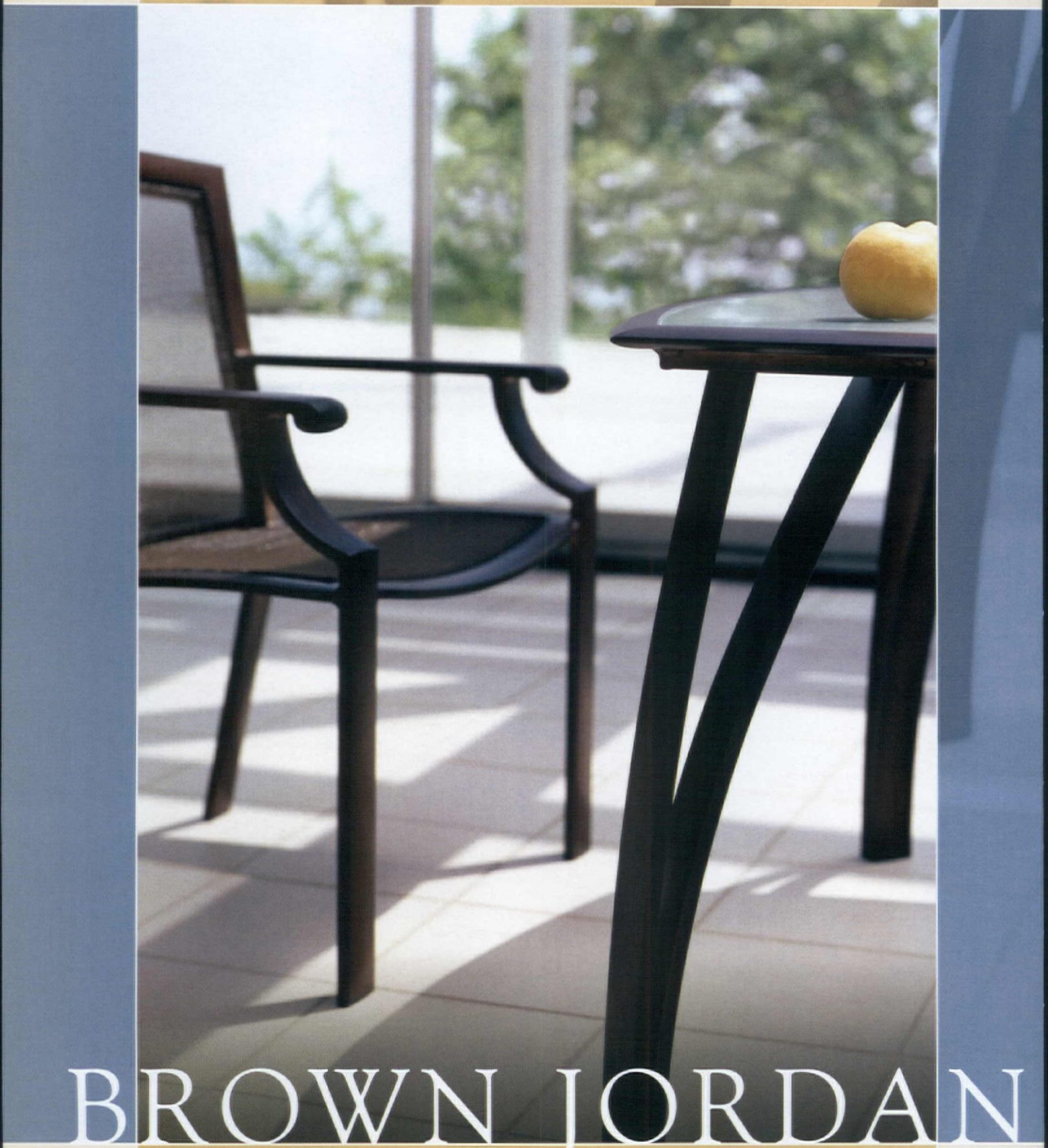


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THE BEST ON THE BEST

HOUSE & GARDEN POLLED THE NATION'S TOP INTERIOR DESIGNERS AND ASKED WHERE THEY SHOP FOR EVERYTHING—FOR THEIR CLIENTS AND THEMSELVES. THEY TOLD US THEIR SECRETS

Hundreds of designers filled in lengthy questionnaires, giving us a look inside their notebooks, not to mention their own homes, and offered very personal commentary on their sometimes insane business. We all have questions like these: Who makes the ideal floor lamp? Where can you have an Empire sofa beautifully upholstered, or find the perfect midcentury-modern coffee table? *House & Garden* learned how the best in the design world rate the best in the product world—chairs and fabrics, carpets and paints—and we show the results on the following pages. We wanted to give you a design dinner with all the trimmings, so we included this passementerie, right, from our pollees' favorite source for accessories. Next month, part two of "The Best on the Best": kitchens and baths.



Two Aurore chair ties and an Aurore tassel, all by **HOULÈS** and made in France

PHOTOGRAPHED BY MARK WEISS

THE BEST ON THE BEST

SHOWROOMS

Designers log a lot of time in showrooms, and if you're lucky, you can tag along. Their favorite is **HOLLY HUNT**, which has remarkable spaces in New York City, Washington, Chicago, Minneapolis, and Miami. **KNEEDLER-FAUCHERE** ranks second in our poll; in third, **PUCCI**. Many showrooms and home-furnishings companies are to the trade only, so you need a designer or decorator to gain access. Several cities—including Atlanta, Chicago, and Los Angeles—have design centers with referral services or on-site professionals you can hire for as briefly as an hour. For a list, see Sources, back of book.

THE WINNERS

THE TOP 3

HOLLY HUNT
KNEEDLER-FAUCHERE
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THE REST OF THE BEST
(Alphabetically)

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IT'S SHOWTIME

DESIGNERS CHOOSE THEIR FAVORITE SHOWROOMS—AND TELL US PRECISELY WHY

"HOLLY HUNT—always something new and interesting; even the most contemporary pieces have a timeless quality." —JULIA DURNEY

"PUCCI—fabulous space, great taste; and I love Ralph." —CLODAGH

"JOHN ROSSELLI—the combination of styles, designs; the wonderful eclectic feeling." —SCOTT SANDERS

"I don't have a favorite showroom for fabrics or furniture, but Hines is the best for candy." —SHEILA BRIDGES

"NIERMANN WEEKS—they follow up and don't have attitude. Zoffany for fabrics—the most helpful, courteous sales force." —SUSAN ZISES GREEN

"LORIN MARSH—beautiful, truly unique contemporary and antique; great, glamorous finishes, and custom capabilities." —JAMIE DRAKE

"V'SOSKE—oozes creativity." —MICHAEL FORMICA

Furniture to the Trade

We want the places where we sit and talk and eat with family and friends—in other words, our living and dining rooms—to be welcoming, comfortable, and, with luck, glorious. But there's so much furniture available that choosing just the right sofa, chairs, tables, and lamps can be overwhelming. Why not follow the lead of designers, and look in on the places they love to shop? Our pollees' favorite source for to-the-trade furniture is **Holly Hunt**, which represents many topflight designers. **Rose Tarlow-Melrose House** takes second place, followed by **Dessin Fournir**.

THE WINNERS

THE TOP 3

Holly Hunt
Rose Tarlow-Melrose House
Dessin Fournir

THE REST OF THE BEST
(Alphabetically)

Antiques
Baker
Christian Liaigre
Custom
John Rosselli
J. Robert Scott

ON THE JOB

WHAT WAS YOUR FUNNIEST DESIGN EXPERIENCE?

"Showing up to speak to 200 empty chairs—the invitations got lost in the mail." —Barbara Barry

"I asked a notoriously slow-moving client how a very large batch of proposals had been returned so quickly with checks and approvals. She replied that she had met her husband at the door one evening with the paperwork pinned to her negligee." —Brian del Toro

"A crazy client kidnapped my plumber for hours." —Valerie Pasquiou

"Shipped a $40,000 custom onyx inlay to Europe for an install. Found out it didn't fit. Broke it into a thousand pieces and installed it anyway." —Marc Thee

"An elderly lady client loved her house so much she proposed marriage to me." —James Lumsden

THE DESIGNER'S LIFE

"IN A PLUMBING SHOWROOM, A CLIENT ASKED ME TO CLIMB INTO A WHIRLPOOL TUB WITH HIM TO MAKE SURE IT WOULD ACCOMMODATE HIM AND HIS GIRLFRIEND, WHO WAS MY HEIGHT. I DECLINED"
—Leah Davis



Dennis & Leen's regal Guinevere chair comes with a bolster and is available through Holly Hunt.

■ WARMEST THANKS to the hundreds of interior designers who generously participated in our poll.

THE BEST ON THE BEST

RETAIL FURNITURE

The retail furniture that our poll participants most often recommend to their clients is from **BAKER**, a 114-year-old company. In second place is **CRATE & BARREL**, which started in the '60s and has, in recent years, helped revolutionize the look of American interiors by offering stylish design at reasonable prices. **HENREDON**, with its extraordinary craftsmanship, rounds out the big three.

THE WINNERS

THE TOP 3

BAKER
CRATE & BARREL
HENREDON

THE REST OF THE BEST
(Alphabetically)

ANTIQUES
B&B ITALIA
DESIGN WITHIN REACH
GEORGE SMITH
HICKORY CHAIR
HOLLY HUNT
RALPH LAUREN

GOOD COMPANY

WE ASKED, WHAT HOME FURNISHINGS COMPANY EXCITES YOU?

"CRATE & BARREL—great looks at an unbelievable price." —ARTHUR DUNNAM

"RALPH LAUREN has some very beautiful pieces with correct proportions." —JOANNE DE GUARDIOLA

"TAKASHIMAYA—a unique blend of exotic and sophisticated." —SUSAN ORSINI

"IKEA! Making cool, stylish, and clever design available to the mass market. Upgrading interiors across the world." —CHRISTOPHER PEACOCK

"DONGHIA—always concise but provocative, even when I don't like something." —JAMIE DRAKE

"DESIGN WITHIN REACH—the name says it all." —MICHAEL FORMICA

Where the Pros Go

FAVORITE ANTIQUES SOURCES

KENTSHIRE GALLERIES 37 E. 12th St., NYC. 212-673-6644. kentshire.com.
PHILIP COLLECK 311 E. 58th St., NYC. 212-486-7600. philipcolleck.com.
MAISON GERARD 53 E. 10th St., NYC. 212-674-7611. maisongerard.com.
KARL KEMP 34 E. 10th St., NYC. 212-254-1877. karlkemp.com.
AMY PERLIN 306 E. 61st St., NYC. 212-593-5756.
DONZELLA 17 White St., NYC. 212-965-8919. donzella.com.
MALMAISON 253 E. 74th St., NYC. 212-288-7569.
H. M. LUTHER 61 E. 11th St., NYC. 212-505-1485.
HOWARD KAPLAN 827 Broadway, NYC. 212-674-1000. howardkaplanantiques.com.
ALAN MOSS 436 Lafayette St., NYC. 212-473-1310.
MIKE BELL ANTIQUES & REPRODUCTIONS 1869 Merchandise Mart, Chicago. 312-644-6848. mikebellonline.com.
LIZ O'BRIEN 800A Fifth Ave., NYC. 212-755-3800. lizobrien.com.
FLORIAN PAPP 962 Madison Ave., NYC. 212-288-6770. florianpapp.com.



Baker's William IV–style Capstan table, $21,186, has a 71-inch-wide sectioned mahogany top that opens for extra leaves. From the Stately Homes collection. 800-592-2537.

THE DESIGNER'S LIFE

"THE TRUCKERS OF A COLLEAGUE GOT THE HOUSE WRONG AND INSTALLED A WHOLE TRUCKLOAD OF FURNITURE IN AN OPEN HOUSE THAT WAS FOR SALE" —CONSTANTIN GORGES







THE JEEP® TRAIL RATED™ SYSTEM. Yeah, we're tough on our 4x4s. We put them through a series of rigorous tests under grueling conditions with unreasonably high expectations. The result? A TRAIL RATED badge that shows every Jeep® 4x4 is capable of getting you safely through some of the most extreme situations. To learn all about the incredibly capable TRAIL RATED Jeep 4x4s and their impressive 7-year/ 70,000-mile Powertrain Limited Warranty,* please visit us at jeep.com/trailrated **IF IT'S NOT TRAIL RATED, IT'S NOT A JEEP 4x4.**

ONLY IN A

Jeep

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*See dealer for a copy of this limited warranty. Transferable to second owner with fee. A deductible applies.

THE BEST ON THE BEST

FABRICS One of the easiest ways to transform a piece of furniture, a window, or an entire room is with fabric. You can warm something up, or cool it down; make it serene, or give it some oomph. A house needs many kinds of fabric. To simplify your search, we divided the richly varied material world into ten categories, and included a section on wall coverings.



WOOLS, MOHAIRS

THE TOP 3

HOLLAND & SHERRY
ROGERS & GOFFIGON
CLARENCE HOUSE

THE REST OF THE BEST
(Alphabetically)

BRUNSCHWIG & FILS
CORAGGIO
DONGHIA
GREAT PLAINS
GRETCHEN BELLINGER
J. ROBERT SCOTT
LARSEN

LEATHERS

THE TOP 3

EDELMAN LEATHER
J. ROBERT SCOTT
ROSE TARLOW-MELROSE HOUSE

THE REST OF THE BEST
(Alphabetically)

ASHBURY HIDES
CLARENCE HOUSE
GREAT PLAINS
HERMES LEATHER
HOLLY HUNT
KRAVET
SPINNEYBECK

SILKS

THE TOP 3

JIM THOMPSON
SCALAMANDRÉ
CLARENCE HOUSE

THE REST OF THE BEST
(Alphabetically)

BERGAMO
BRUNSCHWIG & FILS
CHRISTOPHER HYLAND
CLAREMONT
J. ROBERT SCOTT
OLD WORLD WEAVERS
TRAVERS

COTTONS, LINENS

THE TOP 3

ROGERS & GOFFIGON
HENRY CALVIN
BRUNSCHWIG & FILS

THE REST OF THE BEST
(Alphabetically)

COWTAN & TOUT
DONGHIA
GREAT PLAINS
HINSON & CO.
LEE JOFA
ROSE TARLOW-MELROSE HOUSE
ZOFFANY

SHEERS

THE TOP 3

LARSEN
BERGAMO
ROGERS & GOFFIGON

THE REST OF THE BEST
(Alphabetically)

CLARENCE HOUSE
CORAGGIO
COWTAN & TOUT
DONGHIA
OSBORNE & LITTLE
POLLACK
SCALAMANDRÉ

1 Holland & Sherry wool felt DE 10262. **2** Edelman Leather's Jumbo Crocodile, which is actually cowhide, in dark green. **3** Samar silk in apple green, Jim Thompson. **4** Linen/cotton Summerplace in Popsicle, Rogers & Goffigon. **5** Isis, a Larsen sheer. **6** Clarence House's Velours mohair velvet in Mousse. **7** Oh Susannah, a cotton/linen print, in Mint, Brunschwig & Fils. **8** Chelsea Editions' embroidered linen/cotton William Morris Leaf Design, in Sage.



WALL COVERINGS

THE TOP 3

BRUNSCHWIG & FILS
MAYA ROMANOFF
FARROW & BALL

THE REST OF THE BEST
(Alphabetically)

CLARENCE HOUSE
DONGHIA
F. SCHUMACHER
HINSON & CO.
OSBORNE & LITTLE
RALPH LAUREN
SCALAMANDRÉ

VELVETS

THE TOP 3

CLARENCE HOUSE
OLD WORLD WEAVERS
SCALAMANDRÉ

THE REST OF THE BEST
(Alphabetically)

BERGAMO
BRUNSCHWIG & FILS
CHRISTOPHER HYLAND
GRETCHEN BELLINGER
MANUEL CANOVAS
NANCY CORZINE
S. HARRIS/FABRICUT

PRINTS

THE TOP 3

BRUNSCHWIG & FILS
CLARENCE HOUSE
COWTAN & TOUT

THE REST OF THE BEST
(Alphabetically)

BENNISON
COLEFAX AND FOWLER
F. SCHUMACHER
LEE JOFA
OSBORNE & LITTLE
RAOUL TEXTILES
ROSE CUMMING

EMBROIDERED

THE TOP 3

CHELSEA EDITIONS
SCALAMANDRÉ
PENN AND FLETCHER

THE REST OF THE BEST
(Alphabetically)

BEACON HILL
CLARENCE HOUSE
HOLLAND & SHERRY
LEE JOFA
OLD WORLD WEAVERS
PINDLER & PINDLER
TRAVERS

WOVENS

THE TOP 3

SCALAMANDRÉ
CLARENCE HOUSE
BRUNSCHWIG & FILS

THE REST OF THE BEST
(Alphabetically)

BERGAMO
CHRISTOPHER HYLAND
CLAREMONT
KRAVET
LEE JOFA
OLD WORLD WEAVERS
ROGERS & GOFFIGON

SOLIDS

THE TOP 3

ROGERS & GOFFIGON
GLANT
GREAT PLAINS

THE REST OF THE BEST
(Alphabetically)

BERGAMO
BRUNSCHWIG & FILS
CLARENCE HOUSE
DONGHIA
HENRY CALVIN
KRAVET
LARSEN

THE BEST ON THE BEST

UPHOLSTERY Even the best-made chairs and sofas eventually need to be reupholstered or, at the very least, get new slipcovers. (This is especially true for seating that is most beloved and therefore subject to the most wear and tear.) If you choose the right material and a good craftsperson for the job, you'll extend the life of a piece of furniture while giving it a fresh look worthy of its great bones.

Where the Pros Go
UPHOLSTERY SOURCES

All are to the trade only.
DE ANGELIS NYC. 212-348-8225.
HENRY CHAN NYC. 212-689-1845.
NATIONAL UPHOLSTERING COMPANY San Francisco. 415-861-4669.
ANTHONY LAWRENCE/BELFAIR NYC. 212-206-8820.
SANDRINGHAM NYC. 212-594-9210.
MCLAUGHLIN UPHOLSTERY Everett, MA. 617-389-0761.
JONAS UPHOLSTERY NYC. 212-691-2777.
HENRY B. URBAN NYC. 212-489-3308.



Eugenie chair from Rose Tarlow-Melrose House

THE DESIGNER'S LIFE

"A VERY WEALTHY ELDERLY COUPLE CHASED ME OUT OF THEIR HOUSE (WITH A BROOM!), SCREAMING 'HIGHWAY ROBBERY' AFTER I SHOWED THEM A $30-A-ROLL WALL COVERING"
—KATIE SIDENBERG



CARPETS What's underfoot? Among the participants in this poll, it's most likely to be a carpet from **STARK**, which has been in business for more than 60 years. At its heels: carpets by **ODEGARD**, which has showrooms in several cities and is well known for handmade Tibetan rugs. In third place is **DORIS LESLIE BLAU**, who is known for superb antiques and contemporary works.

Diamond Baratta needlepoint rug #43382E, Stark Carpet

THE WINNERS

THE TOP 3
STARK
ODEGARD
DORIS LESLIE BLAU

THE REST OF THE BEST
(Alphabetically)
BEAUVAIS CARPETS
ELIZABETH EAKINS
HOKANSON
KARASTAN
PATTERSON, FLYNN & MARTIN
SAXONY
TUFENKIAN TIBETAN CARPETS

Lindt

MASTER CHOCOLATIER

presents *Paradise Found*



When primavera's in full bloom, head to the garden for delights both earthly and divine, as our forebears have for centuries.

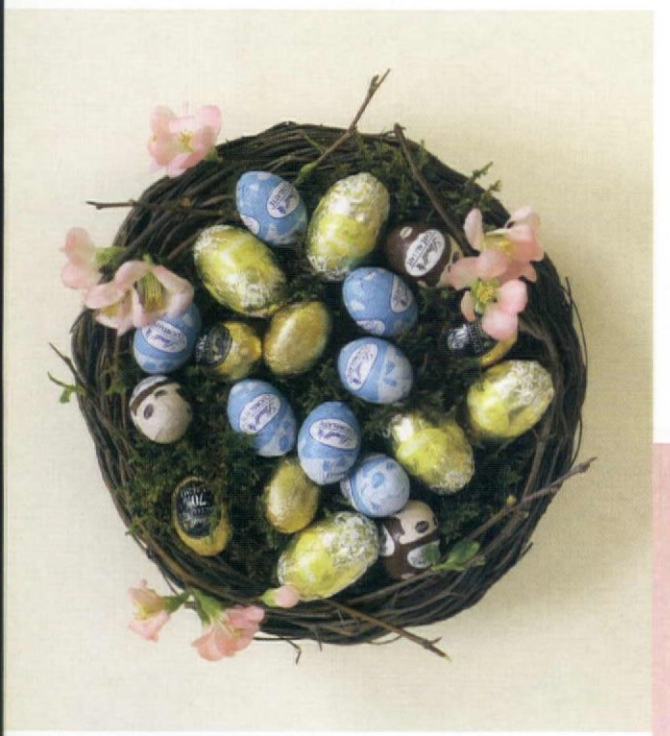
And be sure to include the extraordinary taste of Lindt chocolate and its line of delightfully decadent spring-themed products. You and your guests will be "all in clover."



Rites & Bites of Spring

Easter Parade of Ideas

People the world over have long greeted spring with joyful celebrations of life, of new beginnings, of crops, of sun gods. These ancient rites served as precursors to some of our more colorful spring traditions. For garden parties that hop this spring, reminisce with your old friends and revive some ancient rituals.



Host a chocolate egg hunt

Today's egg hunt enacts a ritual common to many cultures—the search for eggs as a ritual representation of the eternal quest for life renewed.

President Lincoln gets credit for Americanizing this tradition of renewal and hope. In 1862, he ordered decorated eggs to be hidden on the White House lawn and invited the children of Washington, D.C., to come and search for them on Easter morning. The event has since become a capital custom mimicked around the nation. To make yours all the more colorful and delectable, hide Lindt's foil-covered Lindor chocolate eggs.



A-tisket, A-tasket...

In ancient Europe, spring revelers plucked eggs of different colors right from birds' nests to eat for good luck. Today's Easter baskets are probably intended to resemble the nests from which these multicolored harbingers of hale times ahead came.

800.338.0839



Invite Eostre's Bunnies

The Easter Bunny may be a descendant of a celebrated Anglo-Saxon hare, fabled to have decorated an egg for Eostre, the goddess of spring. The fable teaches that Eostre was so pleased with the rabbit's offering, she proclaimed that everyone—especially children—should share in a similar celebration of her bounty. Today, the chocolate Easter Bunny is a must on everyone's Easter guest list. Lindt's bunnies, available in a variety of sizes, make great table favors, themed centerpieces, and, of course, are the focal point of any hoppenin' Easter basket.



...Whip up a spring gift basket

At Lindt's 100 boutique stores nationwide, you can create your own Easter gift basket. You're even welcome to bring along other items to package up with your Lindt chocolate items.

www.lindt.com

Lindt
MASTER CHOCOLATIER

Paradise Indoors

Celebrating Mother and Mother Nature

May Day and Mother's Day are great occasions for bringing paradise indoors.



To make celebrations in honor of Mother Earth or your own mother something special, create a May Pole of fresh flowers braided with colorful ribbons. Wind chains of blossoms around miniature classical columns such as candlesticks. Scatter petals across the table, and encourage guests to wear white robes. Host games and pageants featuring stock spring characters such as the May Queen, Robin Hood, Maid Marian, Mother Earth, Persephone, Pan, and Diana.

Use decorative, truffle-stuffed wheelbarrows from Lindt to add the final flourish. Or create an entire tablescape with Lindt's chocolate-filled watering cans and planters in sizes appropriate for centerpieces and individual placesettings. They'll not only serve up a beautiful table, but serve double duty later in the garden.

And whatever your tablescape, be sure to incorporate some lilies-of-the-valley, which French custom holds to be lucky. Or press and give them alongside Lindt's favor-sized boxes of Lindor Truffles.

Adult Entertainments: Pairing Chocolate and Wine

Fruit-flavored chocolate such as Excellence White Coconut pairs well with the fruity, floral notes of a Chardonnay or lightly sweet Riesling. For a darker, deeper experience, pair Lindt Excellence Extra Creamy Milk or 70% Cocoa dark chocolate with a lush Merlot or Syrah that brims with berries and spices. Profoundly dark 85% Cocoa also pairs well with an aromatic Cabernet Sauvignon or a richly fruity and peppery Zinfandel.



800.338.0839

Create a Mother's Day Themed Gift

Here are some ideas for packages with personality:

The Spring Quartet

Package up a host of treats to saturate the senses of the connoisseur, like Lindt chocolates paired with appropriate wines, a quartet of crystal stems, and an orchestral music CD.

The Chocolate-Lovers' Paradise Package

Bundle Lindt treats such as Gourmet Truffles with a selection of chocolate-friendly flavors: cinnamon sticks, fresh berries and oranges, mint leaves, and nuts.





Visit a Lindt retail store near you and mention this special section to receive a 10% discount on any one item.

www.lindt.com

Lindt
MASTER CHOCOLATIER

The Table of Earthly Delights

Sweepstakes

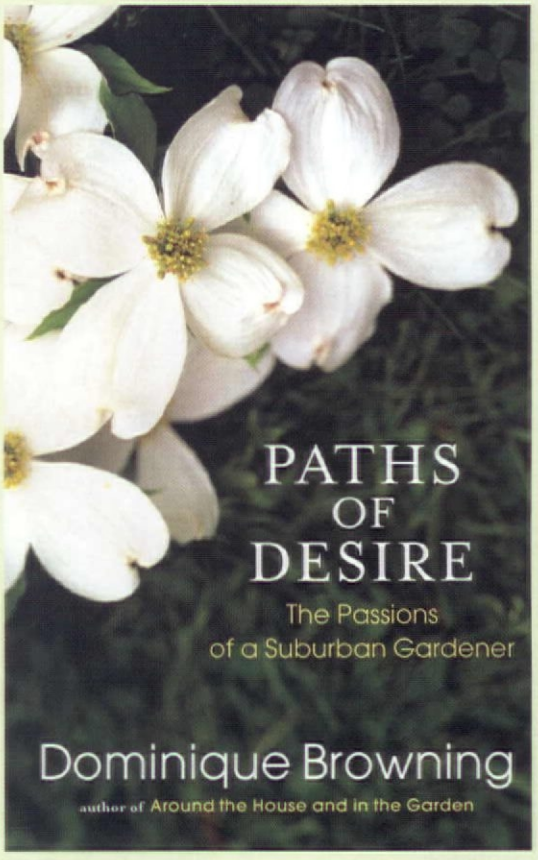


Win all the makings of a spring tablesetting for eight, including linens, dinnerware, stemware, and centerpiece, or one of 50 first prizes: a signed copy of "Paths of Desire," the charming new book on suburban gardening from *House & Garden* Editor Dominique Browning.

Enter by following the directions below, or visit any one of the 100 Lindt boutiques near you in Boston, New York, Miami, Atlanta, and Washington, DC. For a complete list of locations, visit www.lindt.com or call 800.338.0839.

Sweepstakes rules. No purchase necessary.

Promotion starts 12:01a.m. ET March 1, 2004, and ends 11:59 p.m. ET May 9, 2004. To enter, complete an entry blank at a participating Lindt retail location, or send a 3˝x 5˝ to 4˝x 6˝ card with your name, address and telephone number to: "Table of Earthly Delights" Sweepstakes, *House & Garden*, 4 Times Square, 8th Floor, New York, NY 10036, or email to EarthlyDelightsSweeps@condenast.com a message including your name, address and telephone number. Entries must be received by 11:59 p.m. May 9, 2004. Sponsors are not responsible for entries that are lost, late, damaged, illegible, postage due, misdirected, garbled, or incompletely received, for any reason, including by reason of hardware, software, browser, or network failure, malfunction, congestion, or incompatibility at Sponsors or elsewhere. Sponsors, in their sole discretion, reserve the right to disqualify any person tampering with the entry process, the operation of the web site or otherwise in violation of the rules. Sponsors further reserve the right to cancel, terminate or modify any promotion not capable of completion as planned, including infection by computer virus, bugs, tampering, unauthorized intervention or technical failures of any sort. One entry per person. Mechanically reproduced entries not eligible. One (1) grand prize winner will win a spring table makeover, consisting of eight (8) five-piece place settings, eight (8) crystal wine glasses, eight (8) cloth placemats and napkins, and one (1) fresh floral centerpiece arrangement. Estimated retail value of grand prize: $2,000. Fifty (50) first prize winners will receive a signed copy of the book "Paths of Desire: Passions of a Suburban Gardener," by Dominique Browning. Estimated retail value of first prize: $24.00 each. Winners will be selected in a random drawing on or about May 15, 2004. Grand prize winner will be notified by mail. First prize winners will receive their prize via mail. All decisions of the judges are final. Income and other taxes, if any, are the sole responsibility of the winners. Sweepstakes open to legal residents of the 50 United States and District of Columbia who are 18 and over as of date of entry. Employees of Lindt Chocolatier, The Condé Nast Publications and Condé Net (Sponsors) and their immediate families are not eligible. Subject to all federal, state, and local laws and regulations. Void outside the 50 United States and District of Columbia and where prohibited. The odds of winning depend on the number of entries received. Prize is not transferable. No substitution for prize except by Sponsors in which case a prize of equal or greater value will be substituted. All entries become the property of Condé Nast and will not be acknowledged or returned. Acceptance of prize constitutes consent to use winners' names and likenesses for editorial, advertising, and publicity purposes without further compensation, except where prohibited. Grand prize winner may be required to sign an affidavit of eligibility and liability/publicity release, which must be returned within fourteen (14) days from date of attempted notification or an alternate winner may be chosen. For the names of the winners, send a self-addressed, stamped envelope to: Table of Earthly Delight Sweepstakes Winners List, *House & Garden*, 4 Times Square, New York, NY 10036 after May 15, 2004 but before November 15, 2004.



Lindt

MASTER CHOCOLATIER

THE BEST ON THE BEST

CHANDELIERS Billy Joel says we "hang our hopes on chandeliers," and he's probably right. We don't know what kind of chandelier you drape your dreams on, Billy, but the designers and decorators we talked to go first for something **ANTIQUE**. (Anita Hart Allen says if she's in an earthquake, she's going to rescue her vintage Baccarat chandelier.) Otherwise, they choose something from **NIERMANN WEEKS** or **NESLE**.



1940s Murano amethyst-colored glass chandelier, $3,400, at 145 Antiques, NYC. 212-807-1149.

THE WINNERS

THE TOP 3

ANTIQUES
NIERMANN WEEKS
NESLE

THE REST OF THE BEST
(Alphabetically)

BOYD LIGHTING
DENNIS & LEEN
HOLLY HUNT
MARVIN ALEXANDER
PAUL FERRANTE INC.
STEPHEN MCKAY
VINTAGE



Library floor lamp and swing-arm lamp with black shade, both by Hinson & Co.

LIGHTING You're stretched out on the sofa or curled up in a chair, all set to read. For that, you need the perfect floor lamp. What lit up our poll? **HINSON & CO.** shone brightest, followed by **VAUGHAN** and **CEDRIC HARTMAN**.

THE WINNERS

THE TOP 3

HINSON & CO.
VAUGHAN
CEDRIC HARTMAN

THE REST OF THE BEST
(Alphabetically)

ALTMAN ARCHITECTURAL LIGHTING
ANTIQUES
BOYD LIGHTING
CHRISTOPHER NORMAN
FLOS
HOLLY HUNT
JOHN BOONE

THE DESIGNER'S LIFE

"A CLIENT COMPLAINED ABOUT A STAIN ON THE NEW WALL COVERING WE INSTALLED IN HIS ELEVATOR VESTIBULE. I DISCOVERED THAT THE STAIN WAS MERELY THE SHADOW THE CHANDELIER THREW OFF, TO WHICH HIS WIFE COMMENTED, 'THAT'S MY HUSBAND, THE RHODES SCHOLAR'"

—DAVID MANN

Where the Pros Go

MORE GREAT LIGHTING SOURCES

KERRY JOYCE ASSOCIATES 115 N. La Brea Ave., Los Angeles. 323-938-4442.
FREDERICK COOPER To the trade.
L'ART DE VIVRE 978 Lexington Ave., NYC. 212-734-3510.
RALPH LAUREN HOME FURNISHINGS To the trade.
ARTEMIDE 46 Greene St., NYC. 212-925-1588.
AERO STUDIOS 132 Spring Street, NYC. 212-966-1500.
BOYD'S 655 Madison Ave., NYC. 212-838-6558.
J. H. LIGHTING AT PIERCE MARTIN To the trade.
BACCARAT 625 Madison Ave., NYC. 212-826-4100; 866-886-8003.
CHARLES EDWARDS 19A Rumbold Rd., London. 011-44-207-736-7172. ▷

THE BEST ON THE BEST



Pink Ladies, top, and Bermuda Breeze are two of many Benjamin Moore paint colors.

PAINT

The cat's out of the bag—or, in this case, the can. Our designers' first choice for brushing up, either for their clients or at home, is **BENJAMIN MOORE**. In second place is paint from color expert **DONALD KAUFMAN**, followed by the legendary English company **FARROW & BALL**.

THE WINNERS

THE TOP 3

BENJAMIN MOORE
DONALD KAUFMAN
FARROW & BALL

THE REST OF THE BEST
(Alphabetically)

DUNN-EDWARDS
PRATT & LAMBERT
SCHREUDER
SHERWIN-WILLIAMS

THE DESIGNER'S LIFE

"A CLIENT FLEW IN AN ANIMAL PSYCHOLOGIST FROM L.A. TO OBSERVE HIS PET PARROT'S REACTION TO THE COLOR OF HIS ROOM, TO ENSURE THE PARROT LIKED THE COLOR"

—FREDERIC JOCHEM

OUTDOOR FURNITURE

If it's not warm where you are, it soon will be, which means it's time to furnish your own little patch of the great outdoors. Our designers recommend that you put **BROWN JORDAN** at the top of your list.

THE WINNERS

THE TOP 3

BROWN JORDAN
JANUS ET CIE
SUTHERLAND

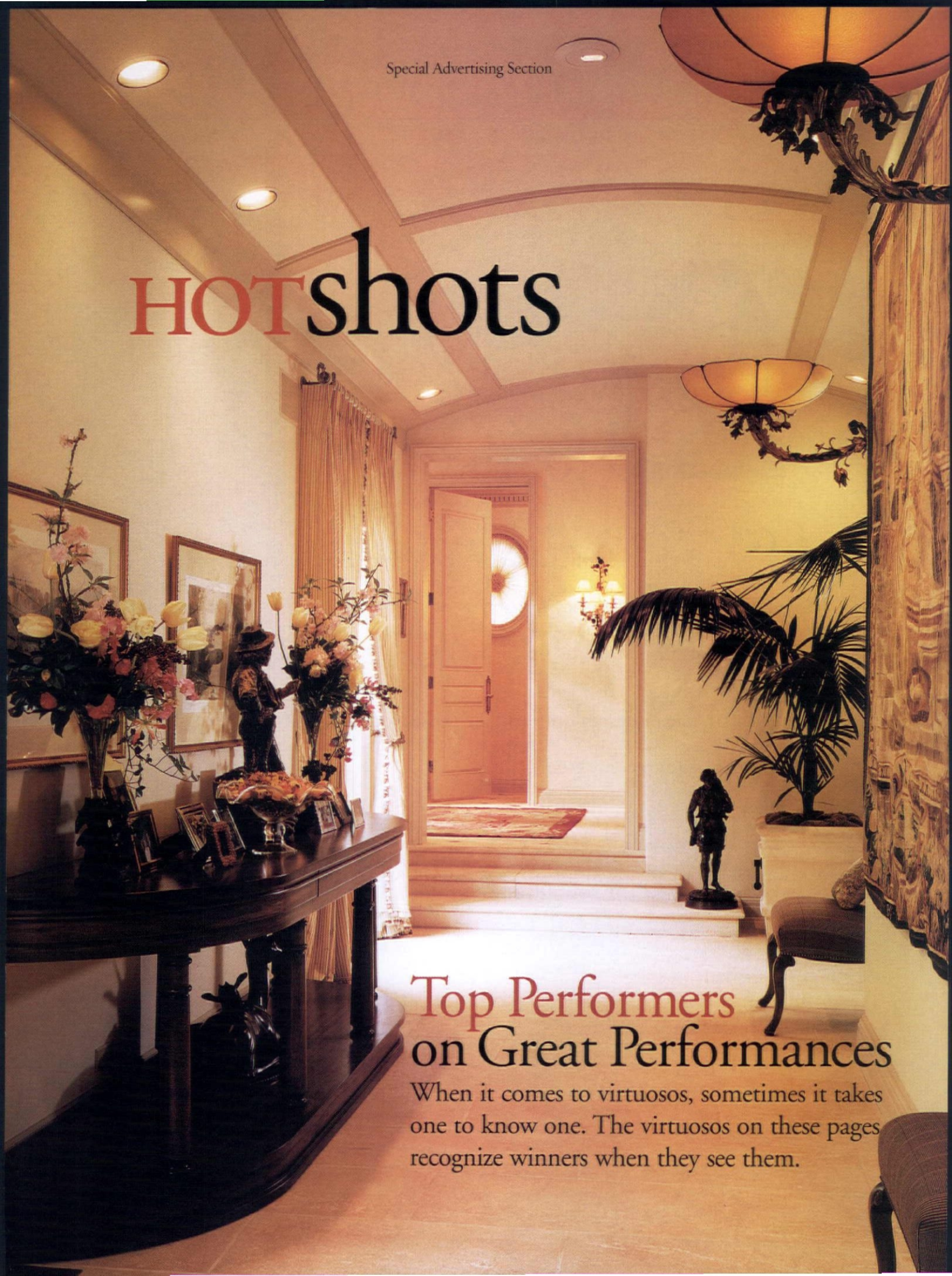
THE REST OF THE BEST
(Alphabetically)

DELGRECO & COMPANY
GIATI
MCKINNON & HARRIS
MUNDER SKILES
RICHARD SCHULTZ
WEATHEREND
WOODARD

JANUS ET CIE is next in line, followed by **SUTHERLAND**. And remember: your perfect place in the sun needs an umbrella.



Brown Jordan's woven resin Havana love seat, $2,985. The Suncloth cushion covers are in Seagrass. Sources, see back of book.



HOTshots

Top Performers on Great Performances

When it comes to virtuosos, sometimes it takes one to know one. The virtuosos on these pages recognize winners when they see them.



joanKOHN

"Our kitchens tell the stories of who we are. They reflect our values and our dreams. And they remain, as ever, the best possible place to share the best of times with the people we love.*

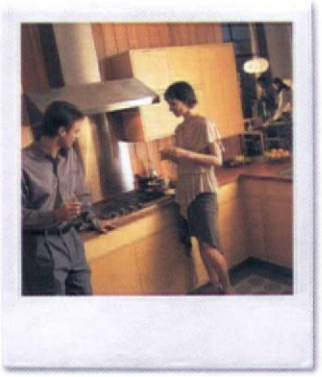
With a range of design options, like those from Viking, your kitchen dream is sure to come true."

—Joan Kohn, Host of HGTV's Kitchen Design and Bed & Bath Design and Author of "It's Your Kitchen: Over 100 Inspirational Kitchens"

*From the final chapter of Joan Kohn's book, "It's Your Kitchen: Over 100 Inspirational Kitchens" Bulfinch Press, 2003.

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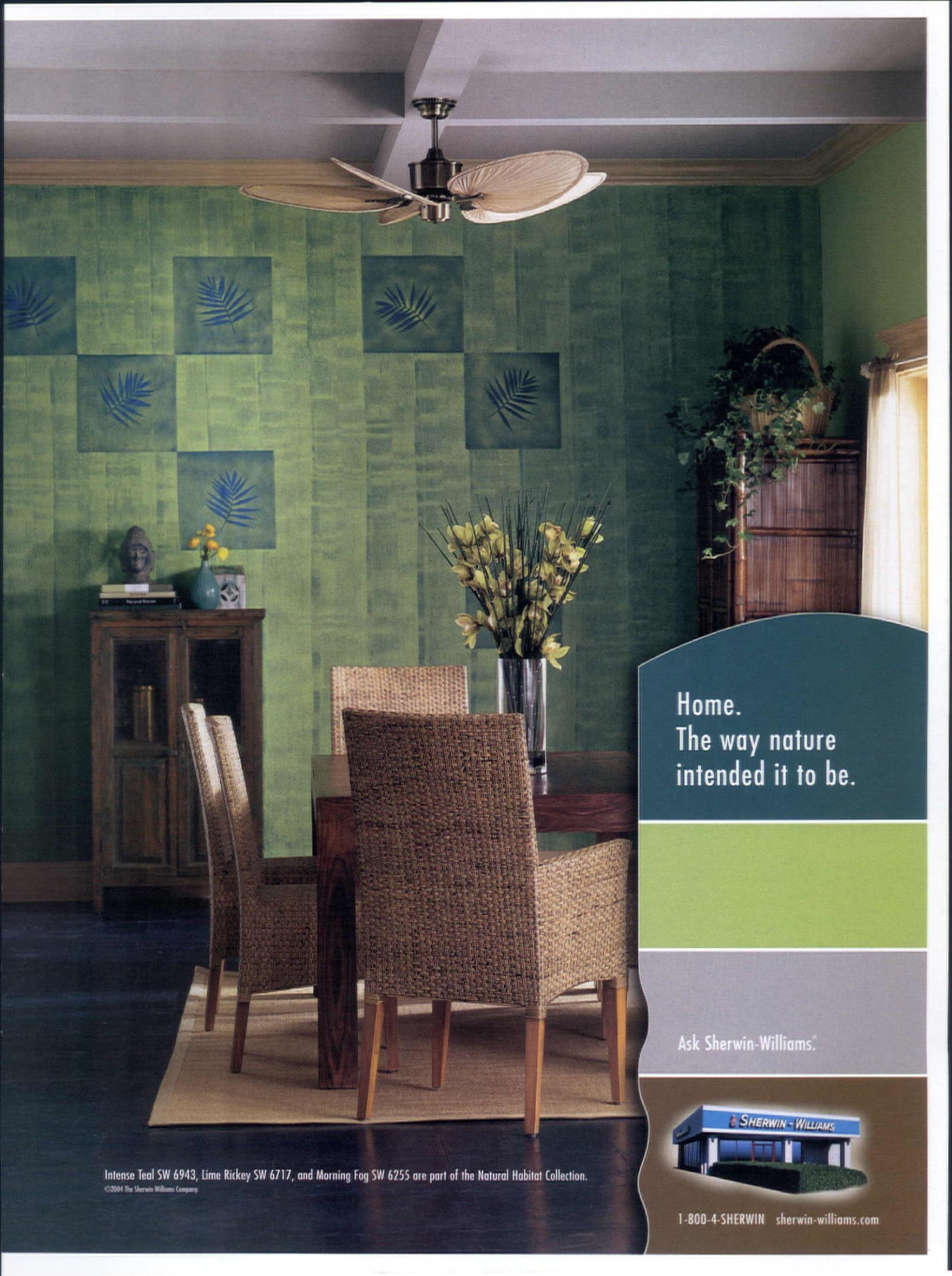
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michaelLOVE

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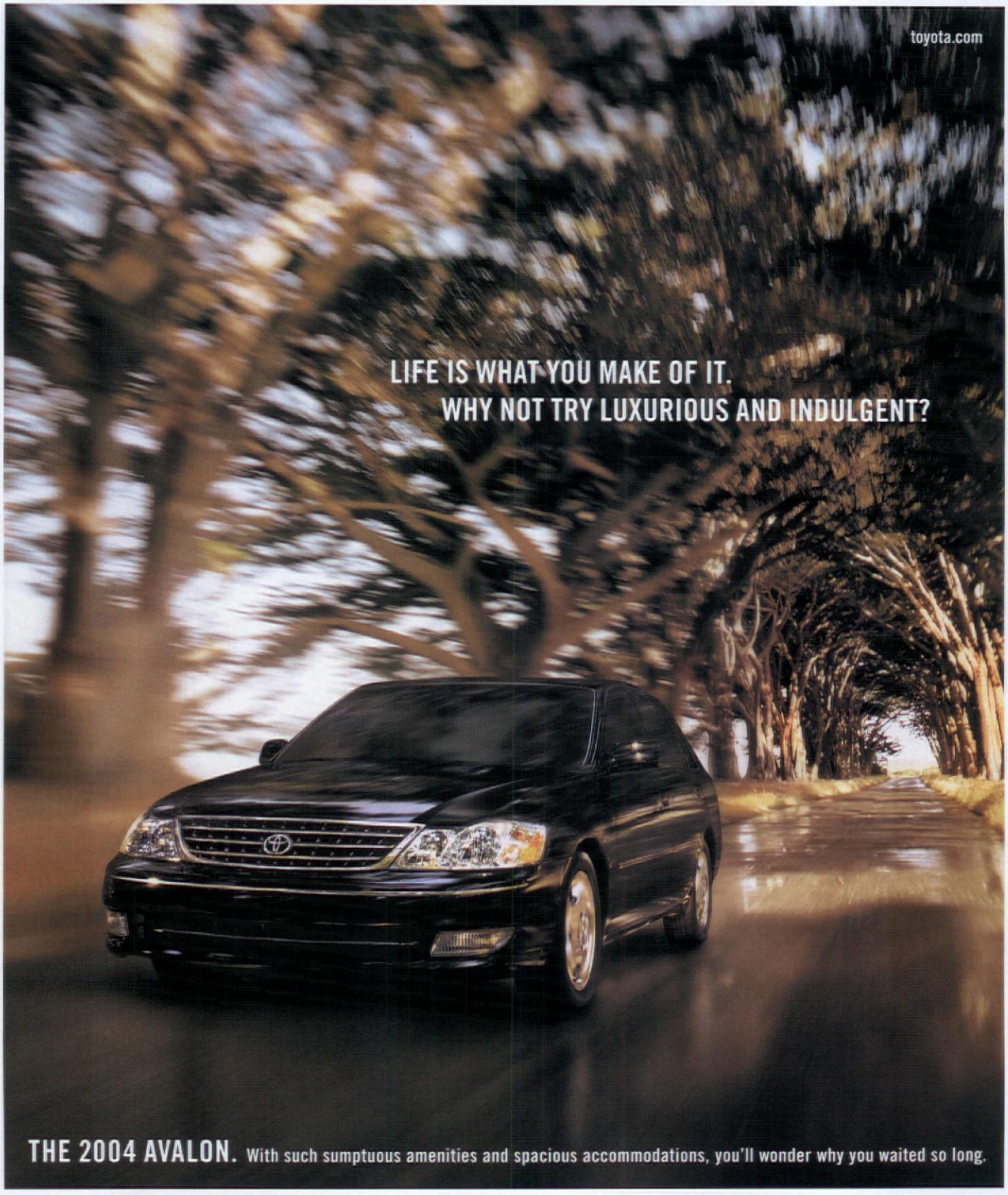
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Avalon XLS shown with available power moonroof and Premium Luxury Package. ©2003 Toyota Motor Sales, U.S.A., Inc.



Like a pack of hungry golden retrievers, koi circle expectantly when they see you approach with what they hope is their meal.

EVAN SKLAR

Pond Fish

KOI AND GOLDFISH ARE MORE THAN PETS—THEY ARE A VITAL PART OF A WATER GARDEN'S HEALTHY ECOSYSTEM

by stephen orr

■ There are two main types: koi, or Japanese carp (*Cyprinus carpio*), and goldfish (*Carassius auratus*). Which you choose depends on the size of your pond. As a rule, you will need at least 200 gallons of properly filtered water for each koi, somewhat less for goldfish. This may sound too generous, but the more space the fish have, the clearer, healthier, and more attractive the pond will be.

Fish help the ecosystem by eating certain algae, as well as mosquito larvae and some other insects. That's not an adequate diet, however: you must feed your finny friends at least once a day, with commercial fish food and, if you like, certain table scraps. Fish are greedy, so be careful not to overfeed them—generally, no more than they can eat in five minutes. For advice, you can consult books such as

Pond Fish

Your Healthy Pond Garden, by Steve Halls (Howell, $15), and *An Essential Guide to Choosing Your Pond Fish and Aquatic Plants,* by Graham Quick and Gina Sanford (Barrons, $10). Since koi can grow to more than three feet long, resist the temptation to fill a new pond all at once with too many young fish: predators or disease will just end up thinning the ranks as the fish attain full size. Add fish slowly over a season to see how they adapt and grow. A pond depth of up to four feet is necessary in areas with cold winters so that fish have an unfrozen area at the bottom. Pond heaters will ensure that deep swimming areas are free of ice and have an open, unfrozen surface area so that the water can remain oxygenated. Pond fish—especially large koi—can be expensive. Protect your investments from predators, such as raccoons and cranes, by adding water plants that offer places for the fish to hide or by stretching a black nylon net over the pond in shallow areas.



1 MIDNIGHT BLUE SHUBUNKINS

TYPES OF POND FISH

1 SHUBUNKINS look like koi but are really goldfish. They lack the koi's long mouth whiskers. **2 KOI**—technically called nishikigoi—come in hundreds of colors and patterns, each named and classified over centuries by the Japanese. A large koi with perfect patterning for its class can go for thousands of dollars. **3 COMETS** are sleek goldfish popular for their speed, hardiness, and low price. **4 SARASA COMETS** are bicolored (reddish orange and white), with flowing fins. **5 FANTAILS, OR RYUKINS,** with their double fins and humpbacked, chubby bodies, are one of the most adaptable of fancy goldfish. Some owners remove them to indoor aquariums during winter. Other kinds of fancy goldfish, like globe-eyes, moors, pompons, and lionheads, have sought-after, if mutant-looking, growths. They are too delicate to mix with the more aggressive company of koi and comets in outdoor ponds. **6 BUTTERFLY KOI** can be recognized by their gracefully flowing fins. These fish were developed only a few decades ago by breeding long-finned Asian carp with standard koi. Many koi purists don't accept these beautiful hybrids in koi society competitions. □



4 SARASA COMETS

DAVID LEWIS TAYLOR



2 AKA BEKKO KOI



3 COMETS



5 FANTAILS, OR RYUKINS



6 BUTTERFLY KOI

Great Ideas



Patina

IN OUR TOUGH MODERN WORLD, A SOFTENING LAYER OF AGE IS OFTEN THE MOST SOUGHT AFTER GARDEN ELEMENT

by stephen orr

Traditionally, gardens are places where age is revered. Stately trees, old roses, and heirloom vegetables give us a link to a common (if somewhat romanticized) past. Add to this scene the requisite mossy statues, peeling benches, and lichen-covered stone walls—and there even the most recently built housing development might look unimpeachably established. Of course, as in an interior, true antiques are the quickest way to create a feeling of worn elegance. Garden antiques specialists dote on patina, an aged or original finish that immediately telegraphs, *I've been here a long time, and I'm here to stay*. But sometimes these beautiful surfaces signify something else: the slow death of the object. Two garden antiques dealers, Barbara Cirkva of Fleur (fleur-newyork.com) and Barbara Israel of Barbara Israel Garden Antiques (bigardenantiques.com), share their thoughts about patina—how to get it, and how to keep it in check. ▷

A 19th-century bust of Apollo at the home of antiques dealer Barbara Cirkva sports an enviable coat of light green moss.

PHOTOGRAPHED BY DANA GALLAGHER

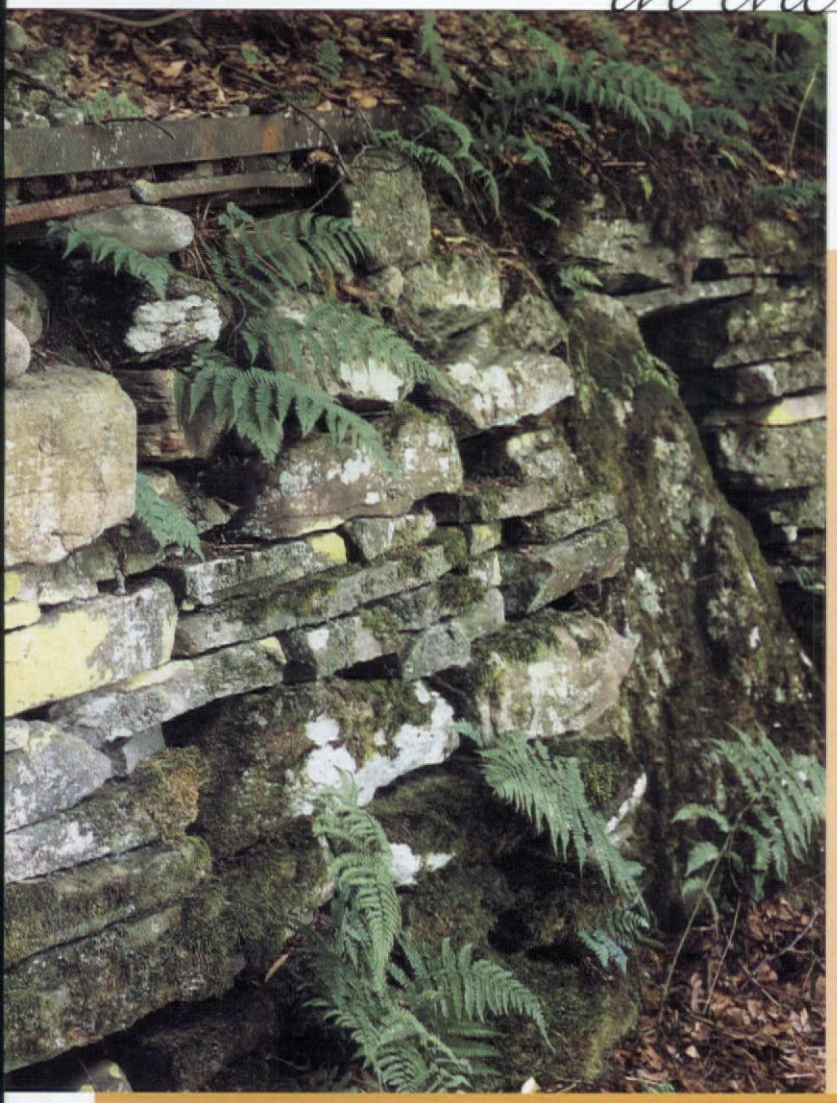
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Great Ideas



stone tips

1 To grow moss on a surface, make a slurry of bits of live moss (preferably from your own property or a nearby source) and some sort of agent that will help the mixture adhere. Some gardeners use yogurt or buttermilk (many mosses like the acidity); others use a small amount of modeling clay. This can be done surreptitiously in the blender. Keep the object moist (mist it if necessary) and in a shady area for several weeks, and hope for the best.

2 Israel recommends rough, porous surfaces with enough nooks to give moss and lichens a foothold. She finds that cast stone objects like Haddonstone or Chilstone are the most successful, since regular concrete isn't porous enough.

3 Israel dislikes algae, which is a slimy bright green and often grows on marble. She uses plain ammonia and water for superficial cleaning. For anything else, consult an expert.

4 The white powder that appears on some terra-cotta pots is not a desirable patina but the salts leached from chemical fertilizers. Remove them by scrubbing with vinegar and water.

MOSS AND LICHENS

Some gardeners go to great lengths to get moss to grow where they want it, but even professionals aren't always successful. "I had bought a pair of sphinxes with a beautiful patina of moss and lichens," Israel says, "but before they were delivered, the owner had them power-washed. I was heartbroken. It took almost two years to get the moss to grow back." Cirkva has many moss-covered objects in her woodsy upstate New York garden, but most arrived that way. "Moss doesn't seem to want to make the jump from the ground to even a pot on my property," she says.

There are a lot of theories on how to make an object mossy. Some people swear by a liberal coating of buttermilk; others submerge their victims in a mucky pond for a summer. Even stranger formulas contain smashed slugs, potatoes, or grass clippings. It's no coincidence that these concoctions sound like a witch's brew. It's almost impossible to grow moss where it normally would not. Still, it can be encouraged in hospitably moist and shady places with a moss slurry (*see box*). But even that potion isn't magic: moss will never grow on a sunbaked driveway or a plastic pot.

Lichens are even less eager to please. They are a union of algae and fungi living in a symbiotic manner (first described by author Beatrix Potter). It's futile to try to tempt lichens to grow on a surface, but lichen-bearing objects can be moved if you're careful to replicate their original environment. Lichens generally like sunnier, drier conditions than mosses. ▷



Cirkva appreciates the way moss and lichens accentuate the rough texture of her faux bois chair, right. Colonies of moss and lichens drape a moist stone wall, top.


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Great Ideas



PAINT

Though some of Barbara Cirkva's customers like their iron and wood pieces to be completely stripped and refinished, she appreciates the different coats of paint that have built up on an antique over time. Terra-cotta pots will benefit from a partially distressed painted finish that may reveal the depth of an ornate design. You can achieve a similar effect on a new pot by painting it and then lightly sanding off the dried paint in select areas. Wood pieces sporting a picturesque coat of chipped paint should be preserved with a wax sealant to protect the wood from decay. You should bring any valued antiques indoors for the winter.

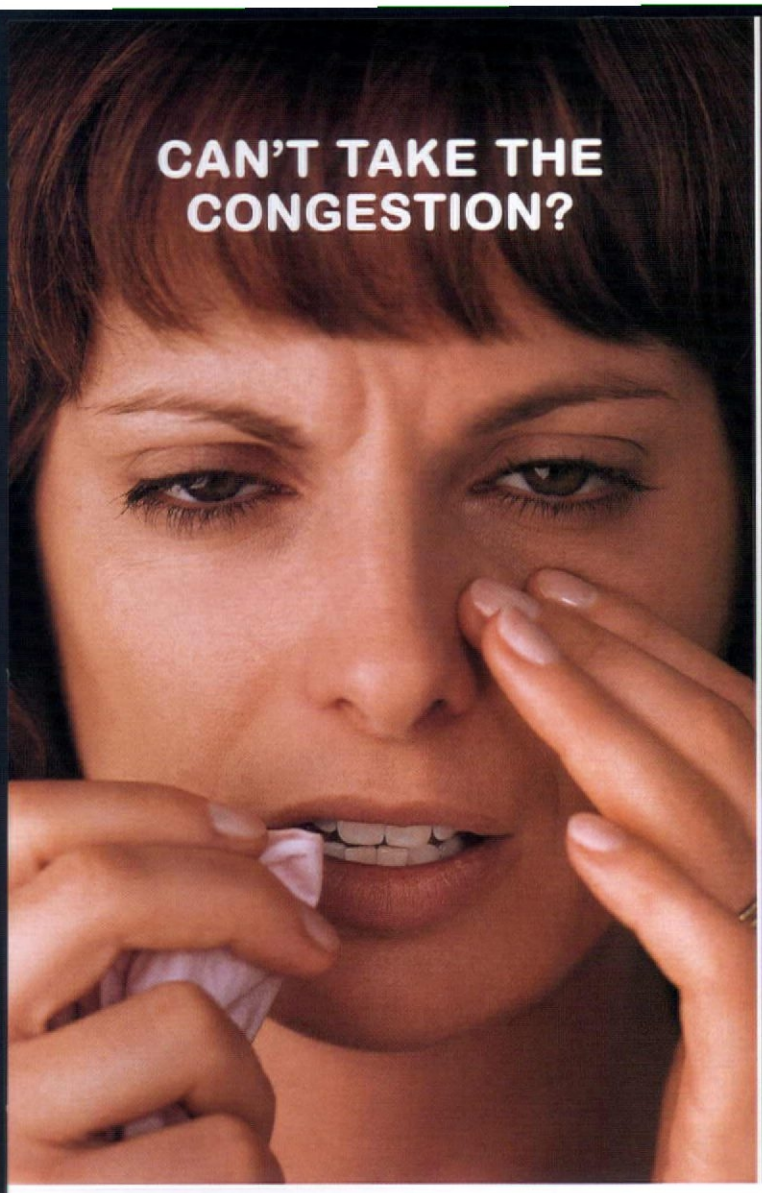
Vestiges of a coat of dark brown paint emphasize the richly decorative relief of this antique Italian terra-cotta urn, left.

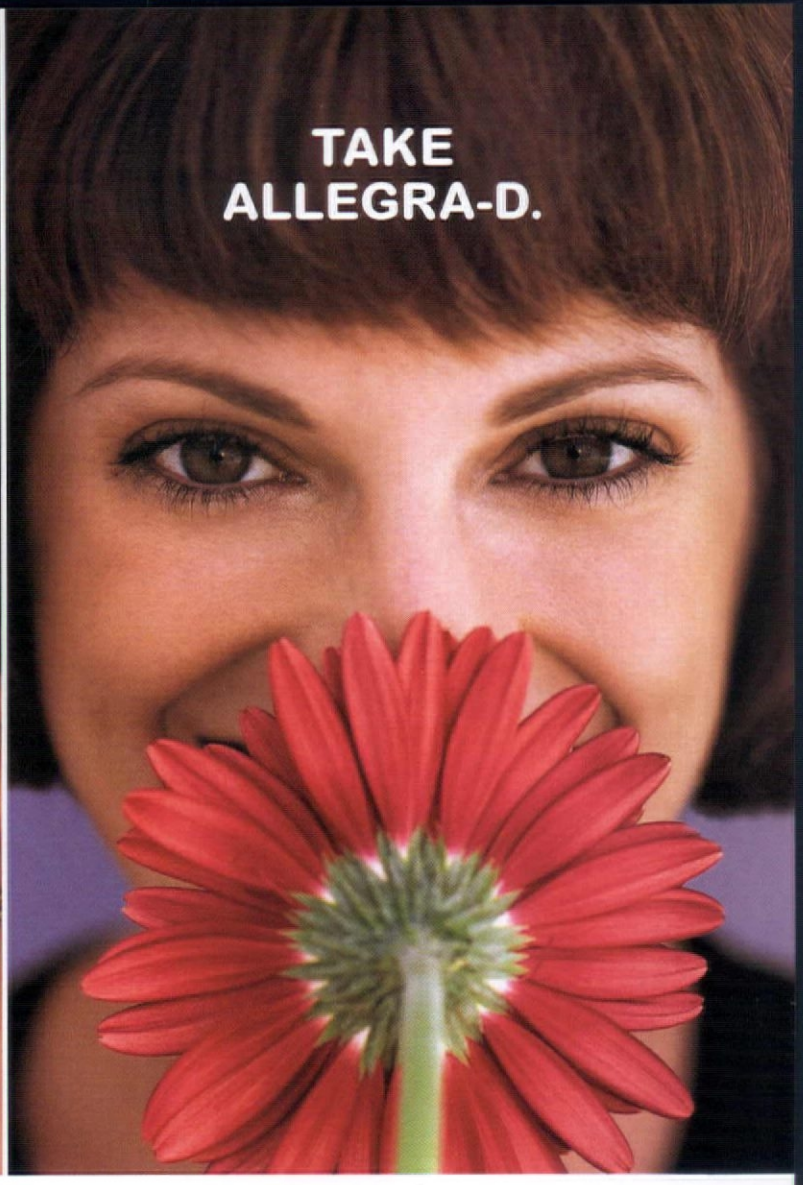
VERDIGRIS

Nearly everyone loves the gentle look of verdigris. This pleasantly greenish blue patina (think of the Statue of Liberty's) is the natural result of copper, brass, or bronze coming into contact with moisture in the air. Fine-art purists prefer the shiny blackish color of an original bronze casting, but Israel disagrees. "Verdigris just looks great in the garden," she says. Inexpensive copper ornaments can be left in the elements for a verdigris finish. Once oxidation has colored the piece the shade you want, apply a layer of wax or lacquer to help halt the corrosion. Neither Israel nor Cirkva believes in altering the finish of a prized antique, and they don't advocate faking verdigris unless it is well-executed. Israel recently had two new armillary spheres patinated by the Tallix Inc. foundry in Beacon, New York, with beautiful results. ▷



A 19th-century bronze deer from Fleur, right. The term verdigris derives from the French *vert de gris* (green of gray) or *vert de Grece* (green of Greece).





Side effects with Allegra-D were similar to Allegra alone and may include headache, insomnia, and nausea. Due to the decongestant (pseudoephedrine) component in Allegra-D, this product must not be used if you: are taking an MAO inhibitor (a medication for depression) or have stopped taking an MAO inhibitor within 14 days; retain urine; have narrow-angle glaucoma; have severe high blood pressure or severe heart disease. You should also tell your doctor if you have high blood pressure, diabetes, heart disease, glaucoma, thyroid disease, impaired kidney function, or symptoms of an enlarged prostate such as difficulty urinating. Allegra-D is for people 12 and older.

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fexofenadine HCl 60 mg/pseudoephedrine HCl 120 mg
Extended-Release Tablets

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Brief Summary of
Prescribing Information as of January 2003

ALLEGRA-D®
(fexofenadine HCl 60 mg and pseudoephedrine HCl 120 mg) Extended-Release Tablets

INDICATIONS AND USAGE
ALLEGRA-D is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 12 years of age and older. Symptoms treated effectively include sneezing, rhinorrhea, itchy nose/palate/ and/or throat, itchy/watery/red eyes, and nasal congestion.

ALLEGRA-D should be administered when both the antihistaminic properties of fexofenadine hydrochloride and the nasal decongestant properties of pseudoephedrine hydrochloride are desired (see CLINICAL PHARMACOLOGY).

CONTRAINDICATIONS
ALLEGRA-D is contraindicated in patients with known hypersensitivity to any of its ingredients.

Due to its pseudoephedrine component, ALLEGRA-D is contraindicated in patients with narrow-angle glaucoma or urinary retention, and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment (see Drug Interactions section). It is also contraindicated in patients with severe hypertension, or severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include: insomnia, dizziness, weakness, tremor, or arrhythmias.

WARNINGS
Sympathomimetic amines should be used judiciously and sparingly in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see CONTRAINDICATIONS). Sympathomimetic amines may produce central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypotension.

PRECAUTIONS
General

Due to its pseudoephedrine component, ALLEGRA-D should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see WARNINGS and CONTRAINDICATIONS). Patients with decreased renal function should be given a lower initial dose (one tablet per day) because they have reduced elimination of fexofenadine and pseudoephedrine (See CLINICAL PHARMACOLOGY and DOSAGE AND ADMINISTRATION).

Information for Patients

Patients taking ALLEGRA-D tablets should receive the following information: ALLEGRA-D tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take ALLEGRA-D tablets only as prescribed. **Do not exceed the recommended dose.** If nervousness, dizziness, or sleeplessness occur, discontinue use and consult the doctor. Patients should also be advised against the concurrent use of ALLEGRA-D tablets with over-the-counter antihistamines and decongestants. The product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.

Patients should be told that this product should be used in pregnancy or lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant. Patients should be cautioned not to break or chew the tablet. Patients should be directed to swallow the tablet whole. Patients should be instructed not to take the tablet with food. Patients should also be instructed to store the medication in a tightly closed container in a cool, dry place, away from children.

Drug Interactions

Fexofenadine hydrochloride and pseudoephedrine hydrochloride do not influence the pharmacokinetics of each other when administered concomitantly.

Fexofenadine has been shown to exhibit minimal (ca. 5%) metabolism. However, co-administration of fexofenadine with ketoconazole and erythromycin led to increased plasma levels of fexofenadine. Fexofenadine had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine HCl 120 mg BID (twice the recommended dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QT, interval were observed when subjects were administered fexofenadine HCl alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table.

Effects on Steady-State Fexofenadine Pharmacokinetics After 7 Days of Co-Administration with Fexofenadine Hydrochloride 120 mg Every 12 Hours (twice recommended dose) in Normal Volunteers (n=24)

Concomitant Drug	$C_{max\ ss}$ *(Peak plasma concentration)*	AUC_{ss} *(0-12h) (Extent of systemic exposure)*
Erythromycin (500 mg every 8 hrs)	+82%	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials.

The mechanism of these interactions has been evaluated in *in vitro*, *in situ* and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to enhancing absorption, ketoconazole decreases fexofenadine gastrointestinal secretion, while erythromycin may also decrease biliary excretion.

ALLEGRA-D tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 14 days after stopping use of an MAO inhibitor. Concomitant use with antihypertensive drugs which interfere with sympathetic activity (eg, methyldopa, mecamylamine, and reserpine) may reduce their antihypertensive effects. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.

Care should be taken in the administration of ALLEGRA-D concomitantly with other sympathomimetic amines because combined effects on the cardiovascular system may be harmful to the patient (see WARNINGS).

Carcinogenesis, Mutagenesis, Impairment of Fertility

There are no animal or in vitro studies on the combination product fexofenadine hydrochloride and pseudoephedrine hydrochloride to evaluate carcinogenesis, mutagenesis, or impairment of fertility.

The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine exposure (area-under-the plasma concentration versus time curve [AUC]). No evidence of carcinogenicity was observed when mice and rats were given daily oral doses up to 150 mg/kg of terfenadine for 18 and 24 months, respectively. In both species, 150 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.

Two-year feeding studies in rats and mice conducted under the auspices of the National Toxicology Program (NTP) demonstrated no evidence of carcinogenic potential with ephedrine sulfate, a structurally related drug with pharmacological properties similar to pseudoephedrine, at doses up to 10 and 27 mg/kg, respectively (approximately 1/3 and 1/2, respectively, the maximum recommended daily oral dose of pseudoephedrine hydrochloride in adults on a mg/m^2 basis).

In *in vitro* (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.

Reproduction and fertility studies with terfenadine in rats produced no effect on male or female fertility at oral doses up to 300 mg/kg/day. However, reduced implants and post implantation losses were reported at 300 mg/kg. A reduction in implants was also observed at an oral dose of 150 mg/kg/day. Oral doses of 150 and 300 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 and 4 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.

Pregnancy

Teratogenic Effects: Category C. Terfenadine alone was not teratogenic in rats and rabbits at oral doses up to 300 mg/kg; 300 mg/kg of terfenadine produced fexofenadine AUC values that were approximately 4 and 30 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.

The combination of terfenadine and pseudoephedrine hydrochloride in a ratio of 1:2 by weight was studied in rats and rabbits. In rats, an oral combination dose of 150/300 mg/kg produced reduced fetal weight and delayed ossification with a finding of wavy ribs. The dose of 150 mg/kg of terfenadine in rats produced an AUC value of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 300 mg/kg of pseudoephedrine hydrochloride in rats was approximately 10 times the maximum recommended daily oral dose in adults on a mg/m^2 basis. In rabbits, an oral combination dose of 100/200 mg/kg produced decreased fetal weight. By extrapolation, the AUC of fexofenadine for 100 mg/kg orally of terfenadine was approximately 10 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 200 mg/kg of pseudoephedrine hydrochloride was approximately 15 times the maximum recommended daily oral dose in adults on a mg/m^2 basis.

There are no adequate and well-controlled studies in pregnant women. ALLEGRA-D should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

Nonteratogenic Effects. Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine; this dose produced an AUC of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.

Nursing Mothers

It is not known if fexofenadine is excreted in human milk. Because many drugs are excreted in human milk, caution should be used when fexofenadine hydrochloride is administered to a nursing woman. Pseudoephedrine hydrochloride administered alone distributes into breast milk of lactating human females. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by AUC is 2 to 3 times greater than the plasma AUC. The fraction of a pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when ALLEGRA-D is administered to nursing women.

Pediatric Use

Safety and effectiveness of ALLEGRA-D in pediatric patients under the age of 12 years have not been established.

Geriatric Use

Clinical studies of ALLEGRA-D did not include sufficient numbers of patients aged 65 and older to determine whether they respond differently from younger patients. Other reported clinical experience has not identified differences in responses between the elderly and younger patients, although the elderly are more likely to have adverse reactions to sympathomimetic amines. In general, dose selection for an elderly patient should be cautious, usually starting at the low end of the dosing range, reflecting the greater frequency of decreased hepatic, renal, or cardiac function, and of concomitant disease or other drug therapy.

The pseudoephedrine component of ALLEGRA-D is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients are more likely to have decreased renal function, care should be taken in dose selection, and it may be useful to monitor renal function.

ADVERSE REACTIONS
ALLEGRA-D

In one clinical trial (n=651) in which 215 patients with seasonal allergic rhinitis received the 60 mg fexofenadine hydrochloride/120 mg pseudoephedrine hydrochloride combination tablet twice daily for up to 2 weeks, adverse events were similar to those reported either in patients receiving fexofenadine hydrochloride 60 mg alone (n=218 patients) or in patients receiving pseudoephedrine hydrochloride 120 mg alone (n=218). A placebo group was not included in this study.

The percent of patients who withdrew prematurely because of adverse events was 3.7% for the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination group, 0.5% for the fexofenadine hydrochloride group, and 4.1% for the pseudoephedrine hydrochloride group. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination are listed in the following table.

Adverse Experiences Reported in One Active-Controlled Seasonal Allergic Rhinitis Clinical Trial at Rates of Greater than 1%

Adverse Experience	60 mg Fexofenadine Hydrochloride/120 mg Pseudoephedrine Hydrochloride Combination Tablet Twice Daily (n=215)	Fexofenadine Hydrochloride 60 mg Twice Daily (n=218)	Pseudoephedrine Hydrochloride 120 mg Twice Daily (n=218)
Headache	13.0%	11.5%	17.4%
Insomnia	12.6%	3.2%	13.3%
Nausea	7.4%	0.5%	5.0%
Dry Mouth	2.8%	0.5%	5.5%
Dyspepsia	2.8%	0.5%	0.9%
Throat Irritation	2.3%	1.8%	0.5%
Dizziness	1.9%	0.0%	3.2%
Agitation	1.9%	0.0%	1.4%
Back Pain	1.9%	0.5%	0.5%
Palpitation	1.9%	0.0%	0.9%
Nervousness	1.4%	0.5%	1.8%
Anxiety	1.4%	0.0%	1.4%
Upper Respiratory Infection	1.4%	0.9%	0.9%
Abdominal Pain	1.4%	0.5%	0.5%

Many of the adverse events occurring in the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination group were adverse events also reported predominately in the pseudoephedrine hydrochloride group, such as insomnia, headache, nausea, dry mouth, dizziness, agitation, nervousness, anxiety, and palpitation.

Fexofenadine Hydrochloride

In placebo-controlled clinical trials, which included 2461 patients receiving fexofenadine hydrochloride at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. The incidence of adverse events, including drowsiness, was not dose related and was similar across subgroups defined by age, gender, and race. The percent of patients who withdrew prematurely because of adverse events was 2.2% with fexofenadine hydrochloride vs 3.3% with placebo.

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paroniria. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported.

Pseudoephedrine Hydrochloride

Pseudoephedrine hydrochloride may cause mild CNS stimulation in hypersensitive patients. Nervousness, excitability, restlessness, dizziness, weakness, or insomnia may occur. Headache, drowsiness, tachycardia, palpitation, pressor activity, and cardiac arrhythmias have been reported. Sympathomimetic drugs have also been associated with other untoward effects such as fear, anxiety, tenseness, tremor, hallucinations, seizures, pallor, respiratory difficulty, dysuria, and cardiovascular collapse.

OVERDOSAGE
Most reports of fexofenadine hydrochloride overdose contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. For the pseudoephedrine hydrochloride component of ALLEGRA-D, information on acute overdose is limited to the marketing history of pseudoephedrine hydrochloride. Single doses of fexofenadine hydrochloride up to 800 mg (6 normal volunteers at this dose level), and doses up to 690 mg twice daily for one month (3 normal volunteers at this dose level), were administered without the development of clinically significant adverse events.

In large doses, sympathomimetics may give rise to giddiness, headache, nausea, vomiting, sweating, thirst, tachycardia, precordial pain, palpitations, difficulty in micturition, muscular weakness and tenseness, anxiety, restlessness, and insomnia. Many patients can present a toxic psychosis with delusions and hallucinations. Some may develop cardiac arrhythmias, circulatory collapse, convulsions, coma, and respiratory failure.

In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Hemodialysis did not effectively remove fexofenadine from blood (up to 1.7% removed) following terfenadine administration.

The effect of hemodialysis on the removal of pseudoephedrine is unknown.

No deaths occurred in mature mice and rats at oral doses of fexofenadine hydrochloride up to 5000 mg/kg (approximately 170 and 340 times, respectively, the maximum recommended daily oral dose in adults on a mg/m^2 basis.) The median oral lethal dose in newborn rats was 438 mg/kg (approximately 30 times the maximum recommended daily oral dose in adults on a mg/m^2 basis). In dogs, no evidence of toxicity was observed at oral doses up to 2000 mg/kg (approximately 450 times the maximum recommended human daily oral dose in adults on a mg/m^2 basis). The oral median lethal dose of pseudoephedrine hydrochloride in rats was 1674 mg/kg (approximately 55 times the maximum recommended daily oral dose in adults on a mg/m^2 basis).

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Great Ideas



metal tips

1 Leonard Ursachi, a noted conservator, does several things to halt rust's destructiveness. "The easiest and cheapest solution is to paint," he says. For those who want to keep the rusted patina on iron, he recommends a wax coating, which will inhibit corrosive processes.
2 Other, more comprehensive methods are typically used on a very valuable piece. These are best left to an accredited conservator, and involve solvents or complicated cathodic inversion processes.
3 To try to speed up the verdigris process, some gardeners apply Miracle-Gro fertilizer to new copper ornaments. The results are a harsh blue and lack the subtlety of natural oxidation.

RUST This form of oxidation is the most controversial of patinas. Cirkva's clients either love it or hate it. For Israel, rust is at the top of her list of annoyances. "I have developed an allergy to everybody admiring corrosion," she says. It's not the look of rust she objects to; it's the damage it does to prized antiques, especially cast iron. "One day you'll go to sit on your favorite bench and it will just give way," she says. Paint is the most common method of protection, but it must be reapplied regularly over the years so that water, and subsequently rust, doesn't seep under the paint. Some people like a painted surface mixed with patches of rust, but if the corrosion is left unchecked, it will ultimately destroy the object. Protective options range from a simple coating of wax or varnish to professional conservation. (Consult the American Institute for Conservation of Historic and Artistic Works, aic.stanford.edu.) On the other hand, if you want rust without the guilt or bother, find inexpensive iron ornaments. You can leave them outdoors with little regard for their longevity, and they will rust easily. □



The attractive but detrimental effects of rust on this rooster finial, top, and painted cast iron bench, right, can be slowed with layers of wax or varnish.

Digging In

A HEALTHY BOOM IN MAIL-ORDER PLANTS

by cheryl merser

Last spring, I often stopped by to observe the progress at my friends' house, which they were renovating. They had carved out a circular driveway; a preexisting grove of cedars defined the island in the middle. One day, a UPS truck pulled up with 300 "units," as they're called, of cinnamon ferns, which my friends had ordered over the Internet (from greatlakeslandscaping.net) to plant among the cedars. The ferns were fist-sized corms, most with tiny fronds emerging, as if to say THIS END UP.

With cinnamon ferns selling in one-gallon pots at a local nursery for $14 apiece, I was amazed at my friends' extravagance. But it turned out that these ferns cost $120 per 100 units. You do the math. Even if half the ferns didn't make it (and there was no reason to suppose they wouldn't), my friends still had found a bargain. By midsummer, ferns had filled in that island, as if they had been there all along.

■ **BUYER BEWARE?** Except for ordering bulbs, with which I have had great success, my past experience with mail-order gardening has been disappointing. Once, I thought I ordered a hedge and what I got was a box of bare-root sticks, which never grew. For an instant shade garden, I installed "plantlets," which were immediately overcome by the more established plants around them. I quit after those modest experiments and bought my plants at local nurseries, where what I saw was what I got—and for which I surely paid a premium.

What I had never stopped to think about was that UPS trucks were also pulling into nurseries and dropping off plants from the same mail-order suppliers, more or less, that were available to me. The proprietors replanted the fledgling plants, then coddled and nurtured them until they were strong enough to thrive on their own. Then they marked them up, sometimes way up, for gardeners like me, wanting a quick transplant. For the same price and with a little more work on my part, I could have many more plants. (Just think of those 300 ferns being repotted at the nursery and priced at $14 each.)



Lily of the valley is often sold as a bare root pip, or rhizome.

I also had not been paying attention to the mail-order gardening business, which has come a long way since I ordered my bare-root sticks more than a decade ago.

■ **THE BUSINESS TODAY** Bruce Frasier, president of Dixondale Farms, the nation's largest supplier of onion plants, is also president of the Mailorder Gardening Association. He has watched the business grow 300 percent in the past five years, to $2 billion annually. It has become more sophisticated to meet the expectations of a generation of more savvy gardeners. Offerings include trendy annuals, rare shrubs, and heirloom seeds. Salespeople explain what you will be getting (you won't be disappointed by a stick if you expect a stick), the packaging is better, and the shipping is faster. (If you want to find a specific cultivar, try Andersen Horticultural Library's *Source List of Plants and Seeds*.)

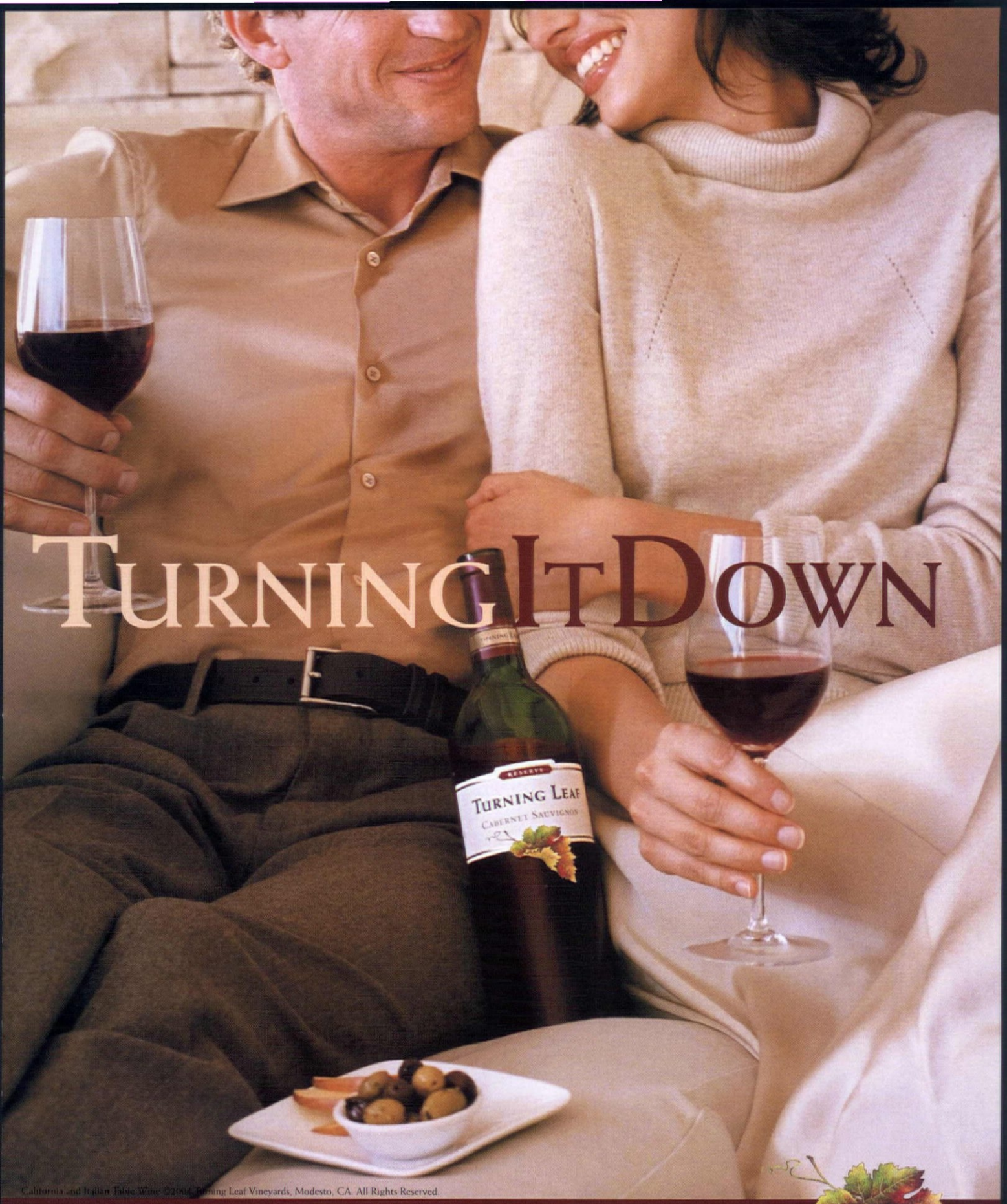
Deborah Whigham, owner of Digging Dog Nursery in Albion, California, points out that local nurseries have to make presentation a priority. "Garden centers aren't interested in carrying plants with knobby knees," she says. "We have wonderful summer-dormant things you could never sell at a nursery: *Anemone nemorosa,* trillium, Virginia bluebells."

I'll still make instant-gratification visits to nurseries, but I've mail-ordered some plants and planned for their arrival.

■ **MAIL-ORDER RESOLUTIONS**

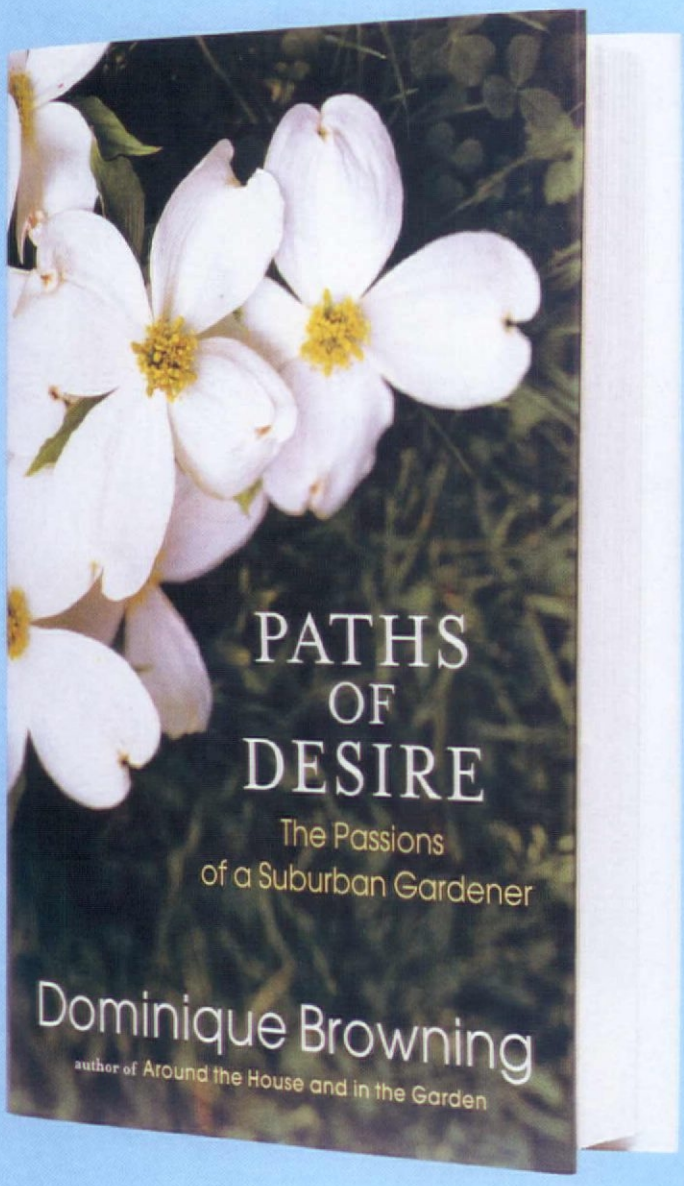
- I should take control of the shipping date. Most suppliers are cautious, to avoid having plants arrive in a freeze. But if you have them delivered early, you can give them time to grow, in sunny windows or on a porch with the door open on warm days.
- I've read the fine print. I know what a three-inch pot looks like. I won't dream bigger dreams.
- I'll let newly arrived plants get their bearings. I've prepared pots—good drainage, loosely packed potting soil—for their transition. Nothing goes in the garden until it can compete with what's already there for sunlight and room to grow.

NIGEL COX



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TURNING LEAF
VINEYARDS



From
Dominique Browning,
the editor in chief
of *House & Garden*

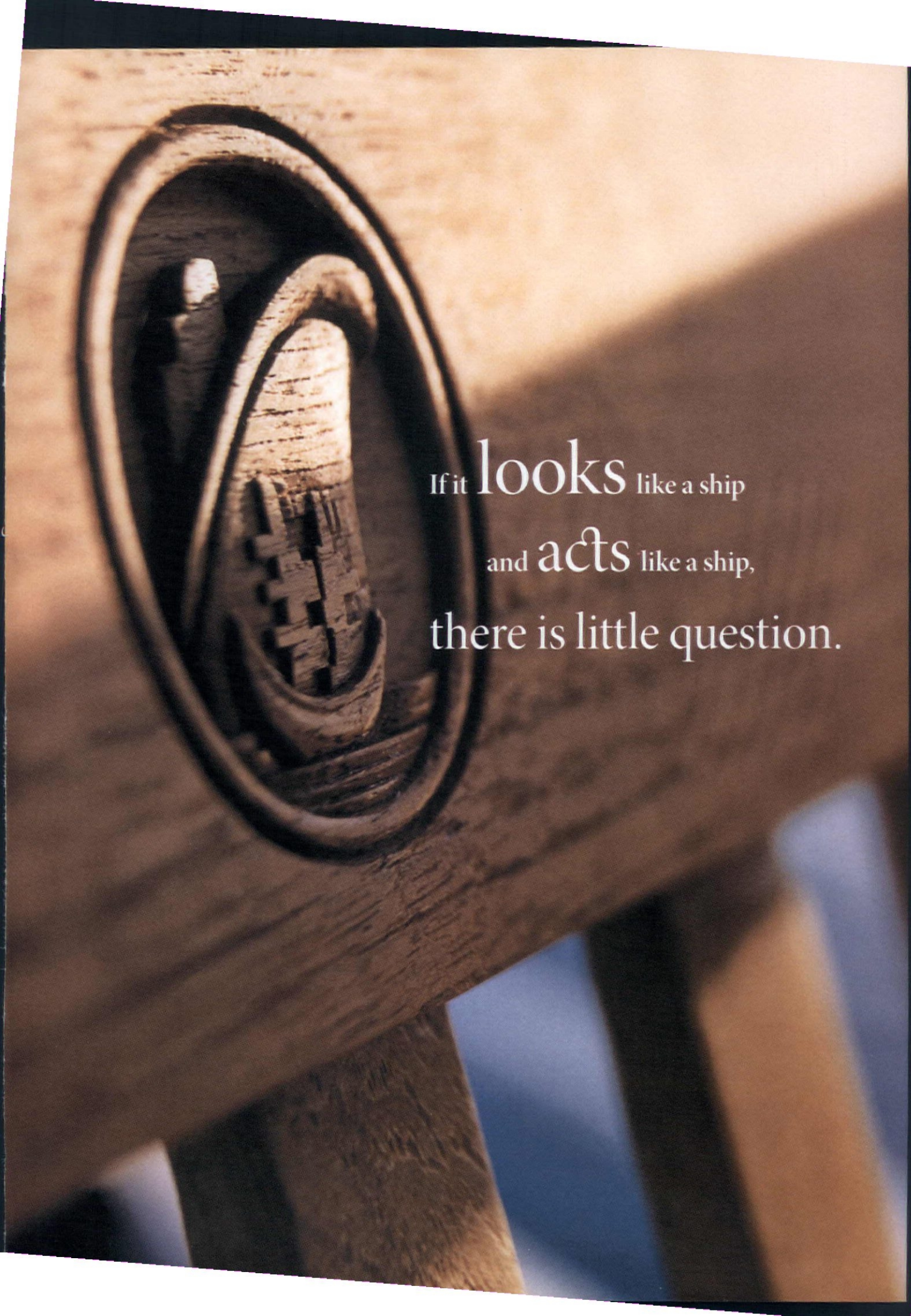
A lively, charming, and instructive story of restoring a suburban garden—struggling with depraved skunks, marauding teenagers, plastic jungle gyms, toppling garbage cans, neighborly eyesores, and the people of varying wisdom and helpfulness who wander in and out of her life.

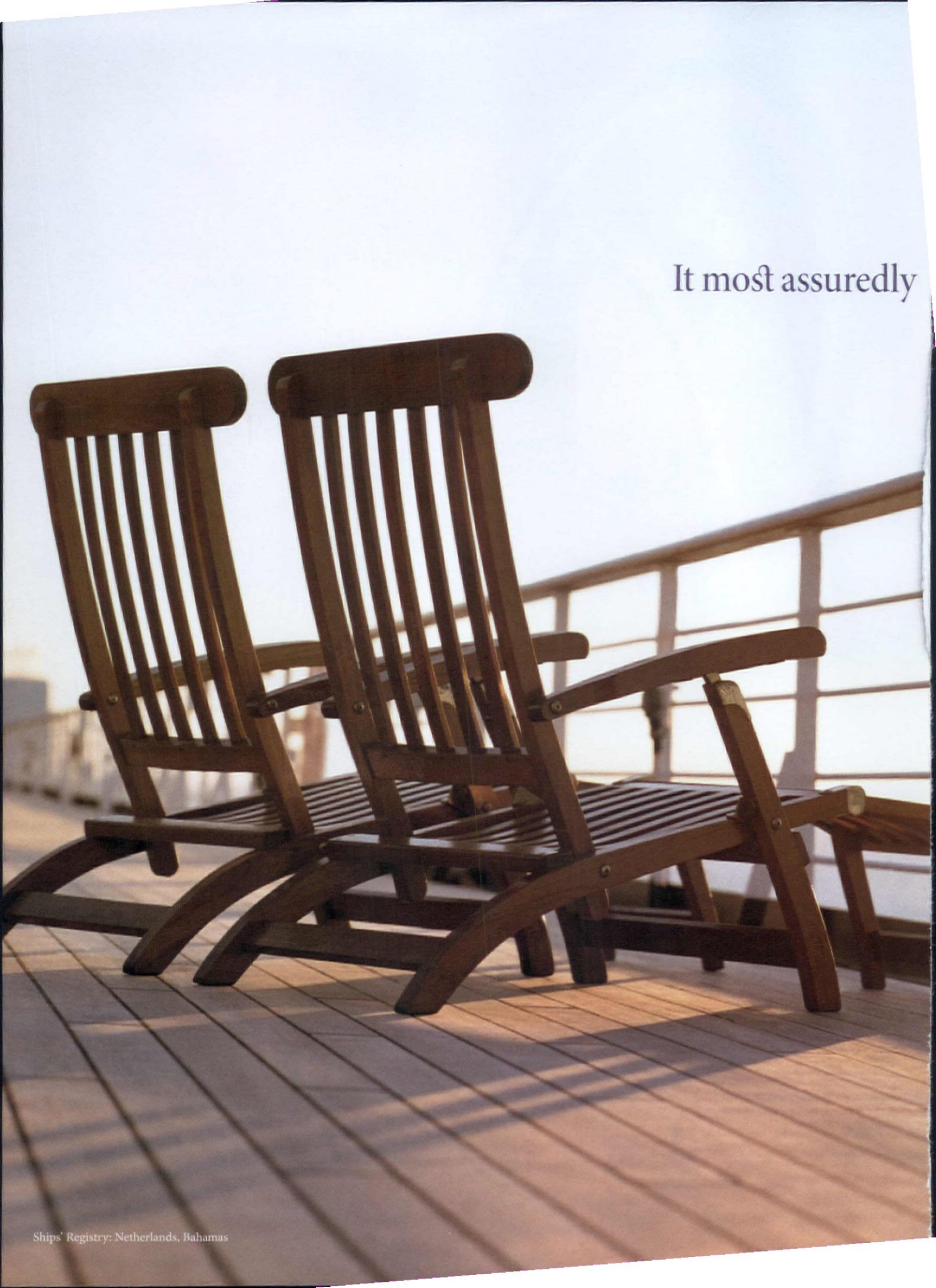
"With this delightful book, Dominique Browning takes her rightful place in the ongoing over-the-back-fence conversation among American gardeners, that tribe of literate amateurs—writers first, horticulturists second—who limn whole worlds in the space of a suburban yard." —MICHAEL POLLAN

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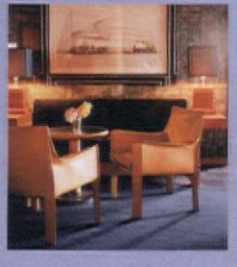
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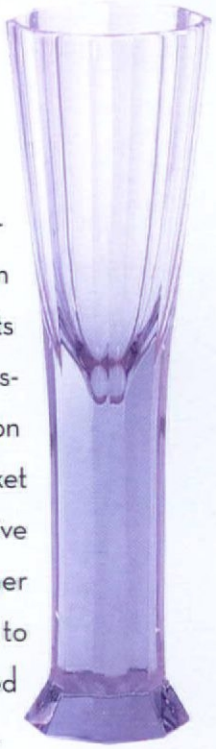
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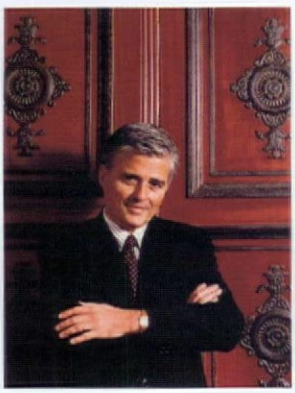
THIS MONTH ON THE DESIGN BEAT



>>COVER-UP Artists **Christo** and **Jeanne-Claude**'s plans for their project *The Gates* in Central Park next year have been, shall we say, under wraps—until now. Get a first look this month at the Metropolitan Museum of Art's exhibition of drawings, photographs, and blueprints of the installation, left, which will involve 7,500 saffron-colored gates.



>>EXPAT CHIC Fashionista favorite **Marc Jacobs** has a new obsession: decorating. He has been furnishing his Paris apartment—with its enviable view of the Eiffel Tower—with help from our own West Coast editor, Paul Fortune. Now Jacobs is quietly launching a home collection of objects he loves; so far, these include pink mink cushions, pastel cashmere blankets, and purple glassware, right. **>>MUSICAL CHAIRS** California glam decorator **Barbara Barry**'s defection from Baker Furniture to Henredon will be the talk of this month's High Point furniture market



in North Carolina. But Baker has its own parlor tricks: an extensive new line of furnishings and fabric by superhot French designer **Jacques Garcia**, left. **>>WATER LOG Miami** denizens like to make a splash. At the new Ritz-Carlton in South Beach, costumed water ballerinas, below, perform synchronized swims at dusk. Meanwhile, in downtown Miami, 33-year-old architect **Chad Oppenheim**'s almost sold-out 50-story condo project, Ten Museum Park, will feature, in each apartment, Clinique La Prairie spas equipped with hydrotherapy and showerheads that simulate tropical rainstorms. **>>CRYSTAL VISION** American glassmaker Steuben is aiming to add a little more sparkle to its image by collaborating with some innovative young designers. First up is New York jeweler **Ted Muehling**, whose functional crystal objects are being unveiled this month. **>>DON'T MISS** "Unbuilt Chicago," an exhibit of Windy City architecture that never was, at the Art Institute of Chicago; the **Brooklyn Museum of Art**'s spectacular new glass entrance and plaza by Polshek Partnership Architects. –INGRID ABRAMOVITCH



COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK; COURTESY OF MARC JACOBS; COURTESY OF TIM KIUSALAAS/RITZ-CARLTON; COURTESY OF MARK WALTER/BAKER (CLOCKWISE FROM TOP LEFT). FOR MORE INFORMATION, SEE SOURCES, BACK OF BOOK



CRANBROOK RISING

RAFAEL MONEO'S SUPERB NEW STUDIOS BUILDING CONFIRMS THE STATURE OF MICHIGAN'S CRANBROOK ACADEMY OF ART AS AMERICA'S FINEST MODERN CAMPUS

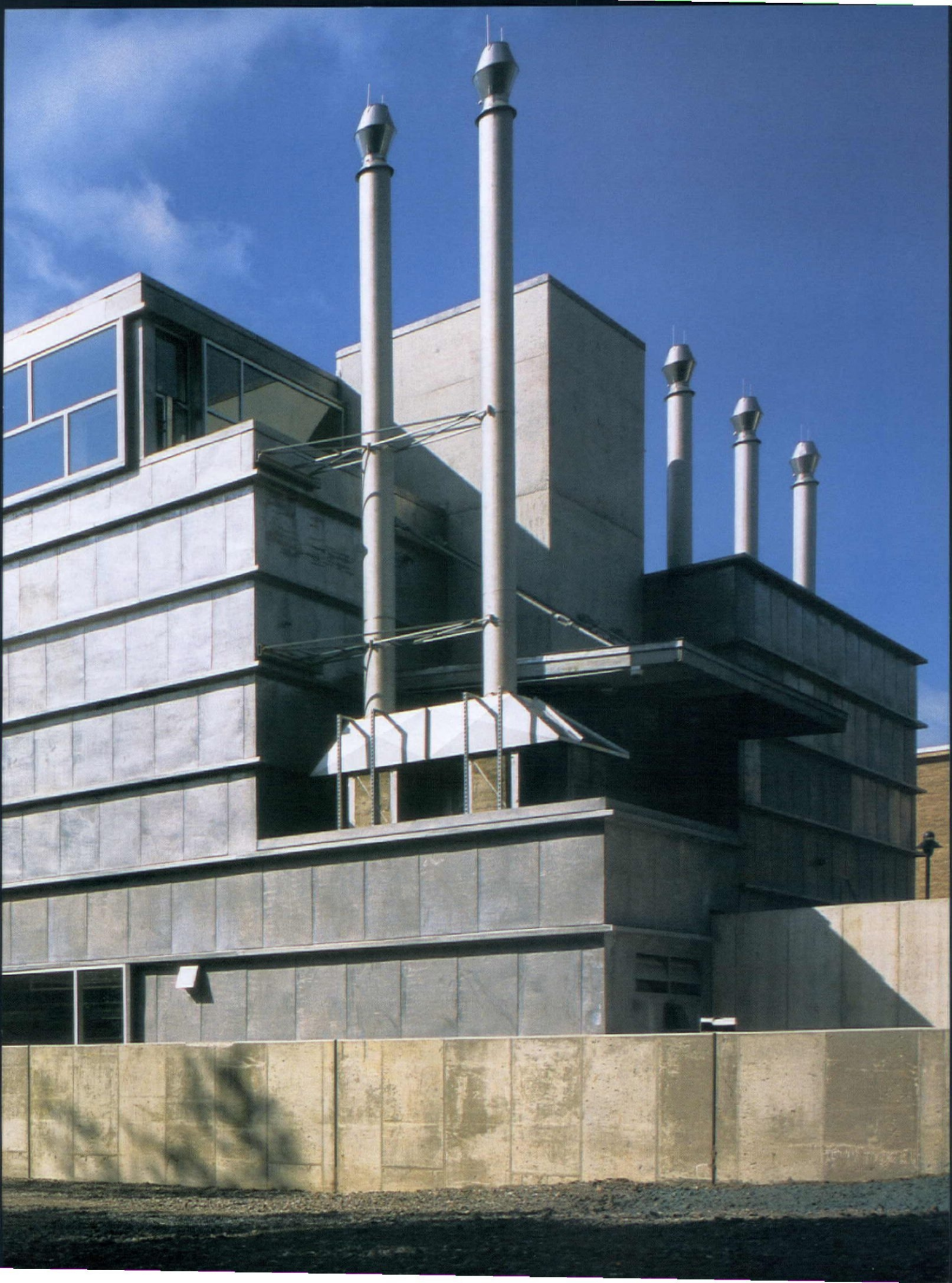
by martin filler

When it comes to that most difficult of all building assignments—adding on to an acknowledged masterpiece—architects would be well advised to follow Hippocrates' famous injunction to his fellow physicians: "First, do no harm." The risks of making a terrible mistake increase exponentially when more than one building is involved, as demonstrated by numerous American educational institutions where fine original ensembles have been wrecked by ill-considered expansions. This can happen even when esteemed architects are involved—witness the problematic modernist dorms, libraries, and labs added by Marcel Breuer, Louis Kahn, and Eero Saarinen to college campuses in the '50s and '60s. The postmodern misadventure of the '70s and '80s only made matters worse, even though exponents of that style claimed to be making buildings that suited the existing contexts.

Thus, by the early 1990s, the weight of history hung heavily on Lillian Bauder, then president of the Cranbrook Educational Community in Bloomfield Hills, Michigan. That utopian enclave, which marks its centennial this year, comprises the elementary Brookside School, the middle and upper Cranbrook and Kingswood Schools, the



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Against the peristyle of Saarinen's Cranbrook Academy of Art (1940–42), above, the bronze *Orpheus Fountain* by Carl Milles dances over water. ■ The view from a corner ceramics studio, below, frames a portion of the lush landscaping.

renowned postgraduate Cranbrook Academy of Art, and the Cranbrook Institute of Science, a natural history and science museum. The ensemble is famed for its masterfully unified design by Eliel Saarinen (Eero's father), executed between 1925 and 1942 and widely acknowledged not only as the first wholly modern campus in the United States, but also as one of the most handsome of any period.

This symphonic synthesis of imaginatively ornamented architecture, sympathetically structured landscaping, and lyrical figurative sculpture brought the comprehensive social and design ideals of the Arts and Crafts movement into the twentieth century and suggested an appealing alternative to the machinelike minimalism of the International Style. From the smallest handwrought detail to the sweeping axes that set up perfectly framed vistas across the gently rolling 315-acre site, Cranbrook justly deserves its reputation as a high point of humane modernism.

In seeking to enlarge the Cranbrook campus while retaining its inimitable character, Bauder rejected both slavish mimicry of the elder Saarinen's approach and a competitive free-for-all of international superstars. Instead, she came up with a roster of distinguished but lesser-known architects, all of whom had achieved recognition within the profession but were little known beyond it. They were chosen with an eye toward the likelihood of their contributing to the setting by working within certain constraints of siting, scale, and materials, remaining aware of the past but nonetheless moving the school decisively into the future.

In hindsight, Bauder's final selections—Steven Holl, Rafael Moneo, Peter Rose, and Billie Tsien and Tod Williams—now seem no less than ideal for carrying out the dual goals of deference and dynamism. All five architects will participate in "Creating Cranbrook," a public symposium celebrating the expansion program, being held at New York's Cooper Union on April 30 and May 1.

Williams, who graduated from the all-boys Cranbrook School in 1961, has the special advantage of knowing the locale intimately. Not surprisingly, the Williams Natatorium of 2000, which he and his partner and wife, Billie Tsien, designed (and which his family funded), evokes its sense of place more dramatically than any of the latest additions. Clad in purplish brick that Williams carefully calibrated to complement the color of an adjacent thicket of tree trunks, this indoor swimming pool is the first phase of Williams and Tsien's multipart extension of the Cranbrook Athletic Complex. ▷



BALTHAZAR KORAB, DUCCIO MALAGAMBA (TOP TO BOTTOM)



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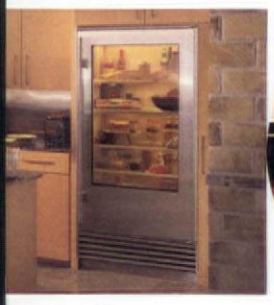
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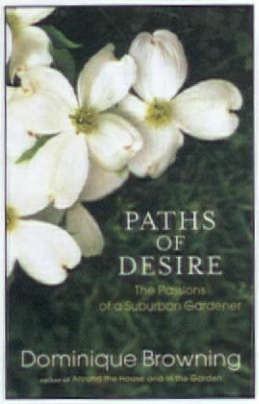
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L.A. MART

The simple but subtly inflected structure fits into its natural setting with the same organic integrity and self-effacing reticence that Alvar Aalto brought to his warm, richly textured alternative to the hard-edged International Style in the similarly Nordic climate of Finland. Here the massive brick elevations are punctuated with ribbons of dark glass and trios of soaring ground-to-roof wood infill panels that pivot open during the warmer months. Those tall vertical louvers expose the pool to its verdant surroundings on three sides and give you the feeling of swimming in a secluded forest pond.

Inside, the real surprise comes when you look up above the sparkling pool, which is lined with translucent glass tiles rather than conventional opaque ceramic ones. The ceiling is painted a velvety celestial blue, studded with recessed lights deployed with random logic like stars in the heavens, and punctuated by two large, deep elliptical skylights. Just as the wall louvers are turned outward in spring and summer, so are the overhead oculi opened to the sky, further extending the illusion of bathing in the great outdoors. There has not been a more sensually suggestive sports building completed in ages, and it makes the customary high-tech solution to such commissions seem sterile and unimaginative in contrast.

MONEO RECEIVED THE MOST DIFFICULT OF THE CRANBROOK COMMISSIONS—ADDING HIS STUDIO BUILDING TO ELIEL SAARINEN'S LANDMARK ACADEMY OF ART

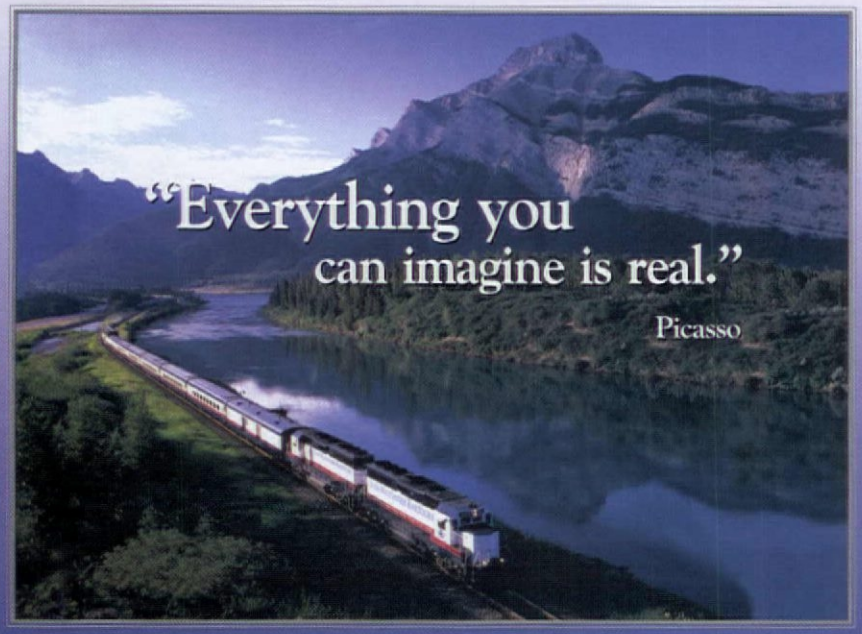
Less viscerally gripping are Peter Rose's quiet addition to the Brookside School and Steven Holl's restrained expansion of the Cranbrook Institute of Science, most of which hugs closely to the rear of the original building, out of sight as you first near it. Holl confined the immediately visible portion of his design to a striking 42-foot-high entry tower, the frontal glass wall of which is enlivened by a staccato pattern of metal-framed rectangular panes subliminally evoking the late Art Deco feel of Saarinen's Cranbrook Academy of Art.

The academy, the central feature of the Cranbrook complex, was erected between 1940 and 1942 and remained dearest to Saarinen's heart. "My favorite building is always my next one," the architect said, echoing a sentiment shared by many artists, "but the museum and library has a special place in my estimation." The formal and yet inviting structure demarcates the U-shaped heart of the campus, and its stripped classical peristyle—a kind of Brandenburg Gate Lite—imparts an elevated grandeur wholly appropriate to such a high-minded institution.

It was to this imposing landmark, one of the canonical works of midcentury American architecture, that the Madrid-based Rafael Moneo was asked to append his New Studios Building, the most delicate of all the assignments handed out in Cranbrook's current initiative. It has been said that classical Spanish architecture is all about walls, and thus it was an inspired choice to give this commission to the greatest Spanish architect of our time, whose way with a wall is unparalleled among his peers.

Moneo's primary problem was how to respond to the almost windowless, buff-colored brick walls of Saarinen's building, and in which direction to position his wing housing the school's ceramics, fiber, and metalwork studios. Rather than extending one long arm of the inverted U, the architect wisely decided to build outward on the perpendicular, away from the enclosed mall and parallel to the peristyle. This removed the bulk of his addition from the historic center, and he was able to emphasize the differences between old and new in several effective ways. He specified a brick darker than Saarinen's to stop the eye from reading the whole as one continuous unit. He pierced the solid brick walls of the cubic corner pavilion with a large, heavily framed square window on each

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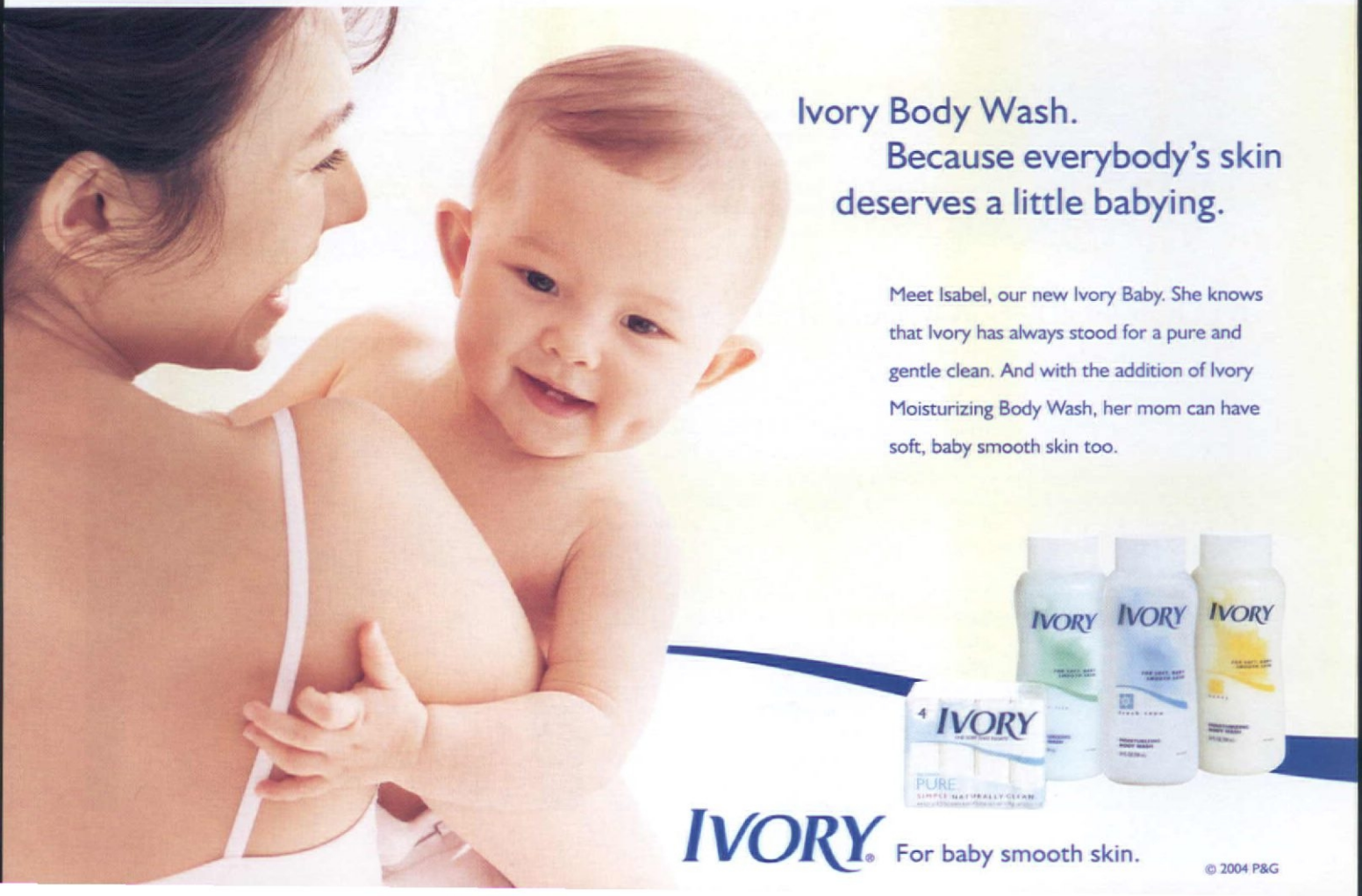


Vertical louvers in the outer walls of the Williams Natatorium by Tod Williams and Billie Tsien open the interior to the outdoors, as do the two oval oculi over the swimming pool.

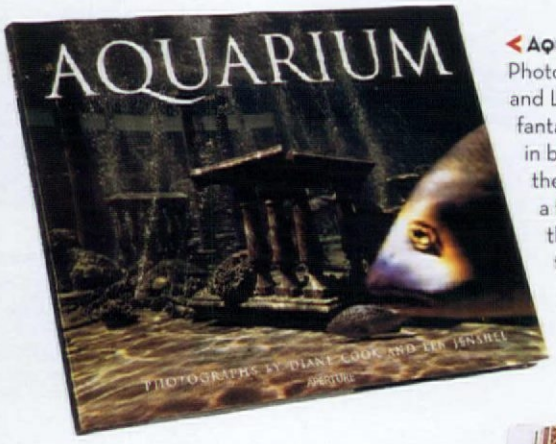
elevation. Finally, he set the addition just a few feet lower and farther back from the original's roofline and wall plane, an imperceptible adjustment that nonetheless helps tremendously.

Once that sensitive corner had been safely turned, Moneo could proceed with greater freedom. The rhythms of the studio windows here are nicely syncopated, but still in concert with Saarinen's classical decorum. It is on the rear of this new wing where things really open up. There, facing safely away from the stately center of the campus, the building takes on an entirely different character, tough and industrial rather than polished and craftsmanlike, with a multistory glass curtain wall for the north-facing studios.

Emphasizing Saarinen's belief that studios should reflect "the fundamental idea that an artist must produce something," Moneo here clad the exterior in zinc-coated copper paneling that underscores the factorylike feeling of the tall, clustered smokestacks of the ceramics workshop's kilns. Though there was initially some resistance from old guard alumni to this frank exposure of the workaday—"We don't show the pipes at Cranbrook," one of them sniffed—the finished product exudes enormous finesse. Moneo is uncommonly modest about his talent, but at the end he allowed himself a rare self-compliment. "Yes, it is a machine that works," he was heard to say as he walked around the completed academy. "I finished what the old man started." □

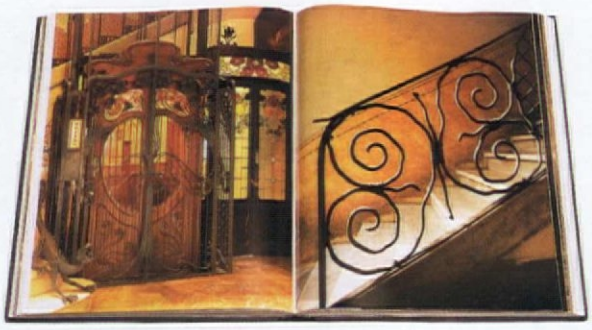


(american scene) books

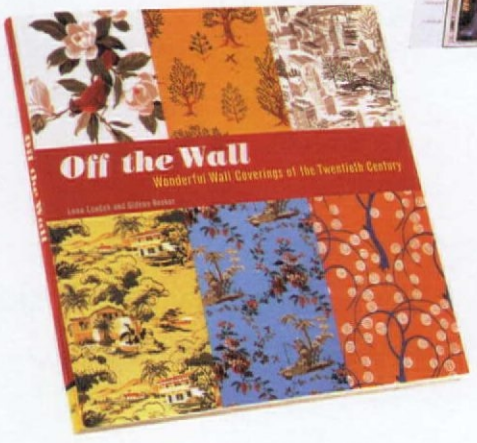


AQUARIUM (Aperture, $45) Photographers Diane Cook and Len Jenshel call it a fantasy world. In color and in black-and-white images, they capture—often from a fish's-eye view—both the creepiness and the thrill of the aquarium.

MODERNISMO (Monacelli, $75) The artistic movement that flourished at the turn of the 20th century in Catalonia, and especially Barcelona, gets a truly deserving treatment, in both text and illustrations.



OFF THE WALL (Chronicle, $23) This fascinating, lively look at wallpaper is a great deal more than a picture book: it's the cultural and scientific history of something that helped transform domestic interiors in the past century.





THE MOST BEAUTIFUL LIBRARIES IN THE WORLD (Abrams, $50) In a perfect world, great books would be housed in spectacular spaces. Fortunately, some are. There are 23 knockouts here, including a monastery in Ulm, Germany, shown, and the Boston Athenaeum.

TOILE DE JOUY (Thames & Hudson, $50) The history of this French printed cotton is richer than most of us ever imagined, particularly in the variety of designs and the panoply of colors that were deployed in just one pattern. For material mavens, this is a keeper.



A LOOK INSIDE BOOK DESIGNER CHIP KIDD'S LIBRARY

The renowned designer Chip Kidd is known for eye-catching book jackets that capture the essence of what lies within.

- **THE FOUNTAINHEAD** by Ayn Rand (Signet, 1943). A cliché, I know. But this was the book that turned my head around about design, at a crucial time (sophomore year in college), and it also works as pure soap opera.
- **DICK TRACY** by Chester Gould. When I was about 9, my mother gave me an oversized hardcover collection of the first few years of the strip. I was stunned to find that something I had dismissed as corn had such depth of feeling and character.
- **SELF-HELP** by Lorrie Moore (Warner, 1985). Simply the best short story writer working today. This was Moore's first book, and is an excellent introduction to her.
- **DEPERO FUTURISTA 1913–1927** by Fortunato Depero (Dinamo-Azari, 1927). Commonly known among graphic design historians as "The Bolt Book," because it's held together by two huge chrome lug nuts. Depero was at the forefront of the Italian futurist movement in the early 20th century, and his work looks as fresh now as it did then.
- **DESIGNED** by Peter Saville (Princeton Architectural Press, 2003). Whenever I'm asked who has influenced me the most as a designer, I answer Peter Saville. And I'm usually met with blank stares. This book explains it all.


Chip Kidd

MICHAEL KRAUS (BOOKS); CHRIS BUCK (PORTRAIT)



Anti-Aging Breakthrough

Better than Botox®*?™

"Who would have thought a stretch mark remover would turn out to be the anti-wrinkle breakthrough of the decade!"

In a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women across the country are putting a stretch-mark reducing emulsion called StriVectin-SD® on their face to get rid of fine lines, wrinkles and crows' feet. And, if consumer sales are any indication of a product's effectiveness, StriVectin-SD is nothing short of a miracle. Women (as well as a growing number of "Boomer" men) are buying so much StriVectin-SD that finding a tube at your local cosmetic counter has become just about impossible. Has everyone gone mad? Well... not really.

Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD was already backed by clinical trials documenting its ability to visibly reduce the depth, length, discoloration and roughness of existing stretch marks, the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker,® StriVectin-SD's exclusive distributor.

"When we first handed out samples of the StriVectin formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'my crows' feet are gone,' we knew we had something more than America's most effective stretch-mark reducer. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle-reduction was occurring. However, based on the incredibly positive reports, I started using it myself – applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the wrinkle-reducing oligo-peptide tested in the breakthrough clinical trials turned out to be a key active ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in wrinkle depth, length, wrinkle volume, and skin roughness for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution thickened skin nearly 1.5 times faster than retinol, and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, less irritation, fewer wrinkles, and faster results — all without expensive (and painful) peels, implants or injections.

Better than Retinol and Vitamin C, But Is StriVectin-SD® Better than Botox®*†?™

Dr. Nathalie Chevreau, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Many researchers believe less invasive cosmetic alternatives are better than Botox [sometimes referred to as Botox® Cosmetic]. That's because 'cosmeceutical' creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions wear off... in fact, you'll never look better than you do shortly after the inflammation and redness subside. Not one bit better."

"Furthermore," Dr. Chevreau continues, "Botox has been approved by the FDA for an extremely limited use — the tiny little space of deep furrows between the eyebrows — and can cause side effects such as 'headache, temporary eyelid droop, and nausea.' The active ingredient in StriVectin, on the other hand, has been shown to significantly reduce the appearance of that category of fine lines and facial wrinkles (including crows' feet) that can add 10-15 years to your appearance... the type of fine lines and wrinkles Botox treatments leave behind."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery.

So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end... they may be smarter than you think.

Having a hard time finding StriVectin-SD®?

If you've been searching for StriVectin-SD, you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it; Saks 5th Avenue might be able to order it for you... Your best bets are SEPHORA shops, PARISIAN or Lord & Taylor (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local GNC or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

1-800-500-9817
or order online at
www.StriVectin.com.

Since StriVectin-SD was designed as a stretch-mark reducing formula, it comes in a large, 6-ounce tube. At $135.00, StriVectin-SD is not cheap... but when used as a wrinkle-remover, one tube will last approximately six months. By the way StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund... no questions asked.



Call 1-800-500-9817
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*Botox® is a registered trademark of Allergan, Inc.
†Botox® Cosmetic is manufactured by Allergan, Inc.

Study References:

[1] PO438 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)
[2] PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks)

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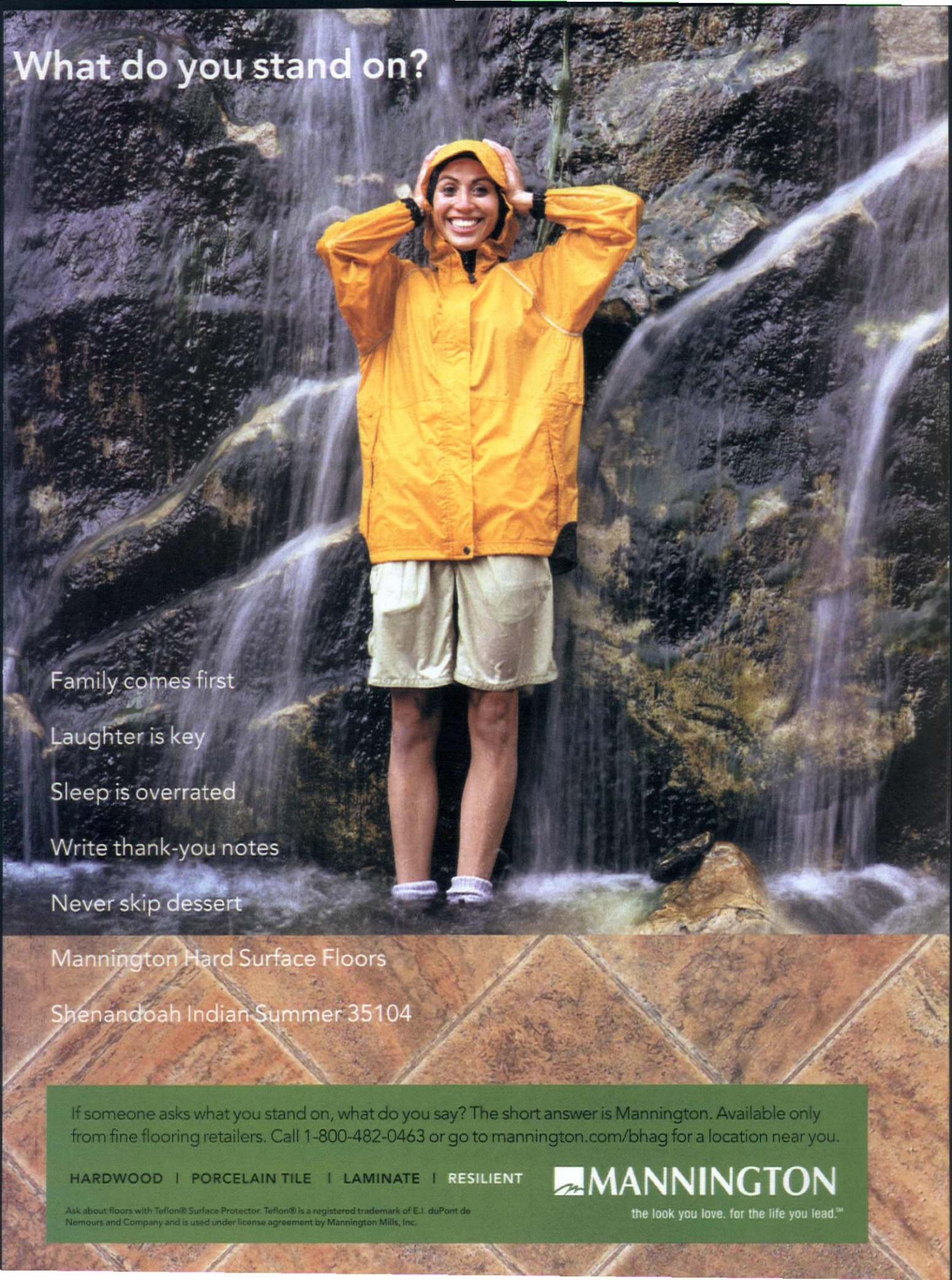
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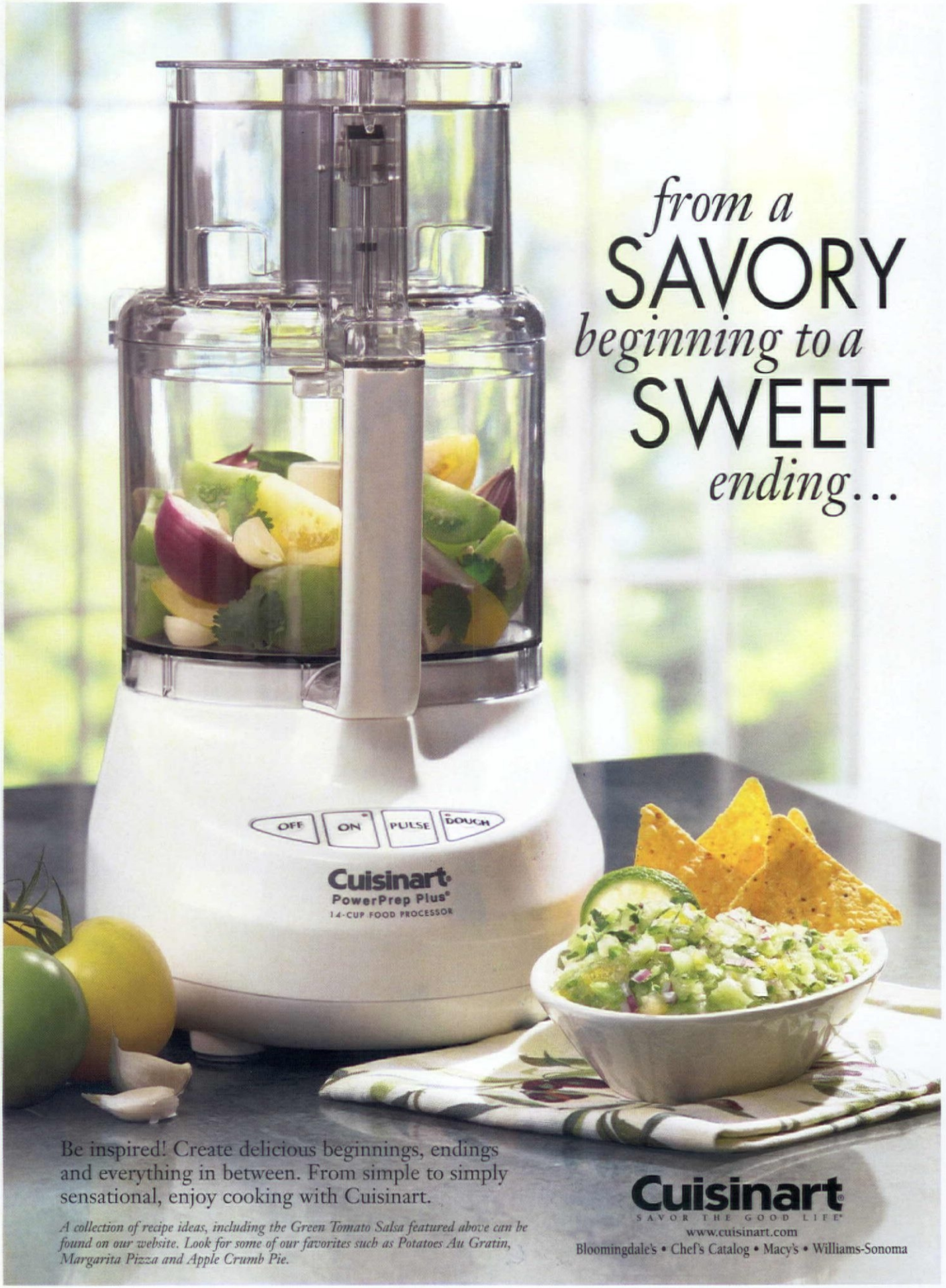
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WHERE THE BUYS ARE

AUCTION HOUSE SPECIALISTS PINPOINT TARGETS OF OPPORTUNITY IN THE COLLECTING WORLD

by gregory cerio

Not that we're cheapskates, or even terribly frugal—but who doesn't love a nice bargain? We asked auction house specialists, and designers with a finger on the pulse of the auction world, to tell us where the deals are these days: collecting fields in which objects are undervalued; areas about which they're hearing the first hints of a buzz, making it a good time to get in on the ground floor; and classes of antiques that were hot for a while, then cooled off, and are now ripe for a comeback. Here's what the auction world brain trust had to say.

AMERICAN QUILTS

"There was a bubble in the market for folk Americana in the late '70s and early '80s, and quilts were especially hot. People come in all the time with quilts they bought 20 years ago for $3,000, and receipts to prove it. But today I only get $200 for them at auction. These aren't the spectacular pieces, such as Baltimore album quilts, but they are beautiful works from the 1920s in classic motifs—star patterns, log cabins, flying geese. They're a great value."
—Jeni Sandberg, Doyle New York

Once selling for thousands, early-20th-century quilts like this classic star pattern piece now go for $200.

CHINESE CERAMICS >>

"Pristine imperial porcelain is bringing astronomical prices at auction, but slightly or even moderately damaged pieces are quite a bargain. Today's restoration techniques are so good that invisible or nearly invisible repairs are possible, and in my opinion the value of restored pieces will only increase as the availability of pristine pieces dwindles. Take a highly prized piece such as an 8-inch dish from the Ming dynasty's Xuande period [1426–1435]. It would sell for $100,000 to $200,000 in perfect condition, and for $30,000 to $50,000 if it has a small crack. Ming porcelain from periods that are not getting much attention in the market is another great value. Beautiful blue-and-white and multicolored *wucai* pieces from the Jiajing [1522–1566] and Wanli [1573–1619] periods sell for $10,000 to $20,000, and a third to a quarter of that price if repaired. I'm also optimistic about 'blackware' from the Jin dynasty [1115–1234]. With new excavations and scholarship, we are learning much more about these ceramics. Right now, Jin blackware fetches a few hundred to a few thousand dollars. But as knowledge increases, so will values."
—Isadore M. Chait, I. M. Chait Gallery, Beverly Hills



This repaired 16th-century Ming dynasty jar was estimated to sell for $1,800 or less at I. M. Chait auctions in February. ▷

HIGH DESIGN FROM THE '70S

"What's becoming valuable but hasn't been noticed at auctions yet is furniture by designers from the '70s like Karl Springer, Angelo Donghia, and Jay Spectre. Springer made elaborate custom tables with tops in hides or parchment. It's a very '70s aesthetic, but when you really look at it you see how elegant it is, like the work of Samuel Marx in the '40s. You can steal a Springer piece at auction for a couple of thousand, and you can bet it'll go way up."
—Kevin Roberts, Haynes/Roberts Interior Design, New York

A parchment-covered table attributed to Karl Springer is available at Johnson & Hicks, NYC, for $18,250.



ROMAN SOUMAR/CORBIS; COURTESY OF I. M. CHAIT; COURTESY OF JOHNSON & HICKS (CLOCKWISE FROM TOP)

(american scene) on the block



<< BIEDERMEIER

"Biedermeier furniture is out of favor right now. I guess it hasn't recovered from its popularity in the '80s. It's kind of chic, really, with simple lines and exotic veneers. The auction prices for the best pieces are the same as they were a decade ago, and many lots are not even meeting their low estimates, and going unsold." —Jennifer Olshin, director, Ingrao Gallery, New York

Leslie Hindman, Inc., auctioned off this Biedermeier table for $1,298.



V V LARGE-SCALE PRINTS

"I'd look to late-20th-century multiples. You can get a large-scale, numbered edition print by James Rosenquist or Roy Lichtenstein—something that really makes a statement—very reasonably at auction, say $5,000 to $8,000. You'd spend much more at retail." —Jamie Drake, interior designer, New York

In a lot of four prints, this 1974 James Rosenquist sold at Christie's for $4,480.



^ ^ NAPOLEON III

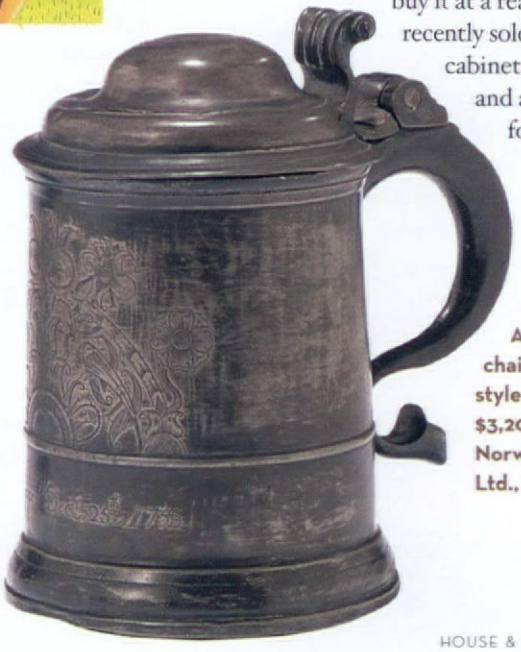
"We're hearing a bit of a buzz about Napoleon III furniture from the late 1840s to '70s. These are very high-style pieces from France or New York, ebonized wood with gilt-bronze accents. It's very striking, but you can buy it at a reasonable price. We recently sold two Napoleon III cabinets, one for $1,300 and a larger one for $7,000." —Katherine Hovas, Neal Auction Company, New Orleans

A Napoleon III chair in the Turkish style is available for $3,200 from John Norwood Antiques, Ltd., NYC.

>> PEWTER

"The market is very soft. Great 18th- and 19th-century pewter by makers like William Will of Philadelphia still commands high prices, but middle-range pieces sell for nothing. Enormous pewter collections were amassed early in the last century, and those went to dealers who supported the market in the 1970s. Sad to say, many have passed away, and when the proponents of a type of antique go, so can the interest. We recently sold a very special engraved pewter tankard from 1755 for $3,800, and that's a really good price. You can get nice pewter plates for less than $100." —Lynda Cain, Samuel T. Freeman & Co., Philadelphia

This 1755 pewter tankard fetched $3,800 at Freeman's Auctions—a big price for U.S. pewter today.



COURTESY OF LESLIE HINDMAN, INC.; COURTESY OF JOHN NORWOOD ANTIQUES; COURTESY OF FREEMAN'S AUCTIONS; COURTESY OF CHRISTIE'S (CLOCKWISE FROM TOP LEFT)



<< SILVER SERVICES

"There's a lot of silver on the market, because there was a day when every bride, if she was lucky, got a full silver service. But in the last decade or so, elaborate Georgian-style silver service pieces have been out of fashion, especially among young people. They're going with ceramics, because they have a modern look, and silver is a bit of a bother—you have to polish it and insure it. But if you like a traditional table setting, you can find amazing values at auction in not the best but very fine silver. Retail prices are astronomical, because they have such small production runs. At auction, you can get a beautiful water pitcher for $250 or $300 that would cost $1,500 in a store."
—Stephanie Kenyon, Sloans & Kenyon Auctioneers and Appraisers, Washington, D.C.

Last fall, Sotheby's in New York sold this five-piece English silver tea and coffee service with tray for $4,500.



>> CUSTOM GIO PONTI

"People are really starting to pay more attention to Gio Ponti. For a long time he was overshadowed by more fashionable Italian designers, like Carlo Mollino, but now he's being recognized for how avant-garde his work really was. Historically, the mass-produced Ponti pieces that were imported by Singer in the '50s and '60s sold on a par with his custom work. The Singer pieces are inching up. We sold a cabinet last spring for $3,000 that would have gone for $1,500 the year before. But the real potential is in custom work. I bought a cabinet by Ponti and Piero Fornasetti at Christie's in London for $12,000 a few years ago. It's easily worth $90,000 now, and I wouldn't sell it for that." —Peter Loughrey, Los Angeles Modern Auctions

A 1964 Gio Ponti vanity from Rome's Parco dei Principi Hotel sold for $4,000 at Wright Auctions.



<< CRAFT FURNITURE

"A lot of American craft furniture from the '60s and '70s is undervalued right now. Not pieces by George Nakashima, or Sam Maloof, or early Wendell Castle, which are selling very strongly. But there were many other excellent artisans in this genre, and you can get their work at a great price. We recently sold a '60s dining table and chair by Andrew J. Willner for $7,500. If that had been Wendell Castle's work, it would have gone for $40,000." – Richard Wright, Wright Auctions, Chicago



In December, Sotheby's offered a 7-foot biomorphic rocking chair made in 1978 by Michael Coffey. Top presale estimate: $7,000. It sold for $48,000. ▷

COURTESY OF SOTHEBY'S; COURTESY OF WRIGHT AUCTIONS; COURTESY OF SOTHEBY'S (CLOCKWISE FROM TOP LEFT)

(american scene) on the block



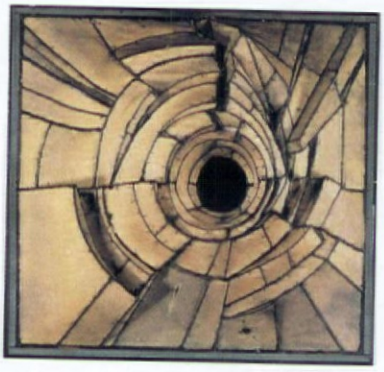
<< MODERN PHOTOGRAPHY

"Three artists offer good opportunities. One: Robert Mapplethorpe. His market was oversaturated, and it tanked. His images of flowers and women can sell for $50,000, but his 'tougher' [sexual] works, his most important, go for as little as $7,500. Secondly, Diane Arbus, who is now recognized as hugely influential. Her vintage prints are astronomical, but posthumous prints can sell for $4,500. Last, Garry Winogrand is terribly undervalued. You see his prints for $2,000. Institutions snap them up. Collectors may miss the boat." —Joshua Holdeman; Phillips, de Pury & Luxembourg, New York

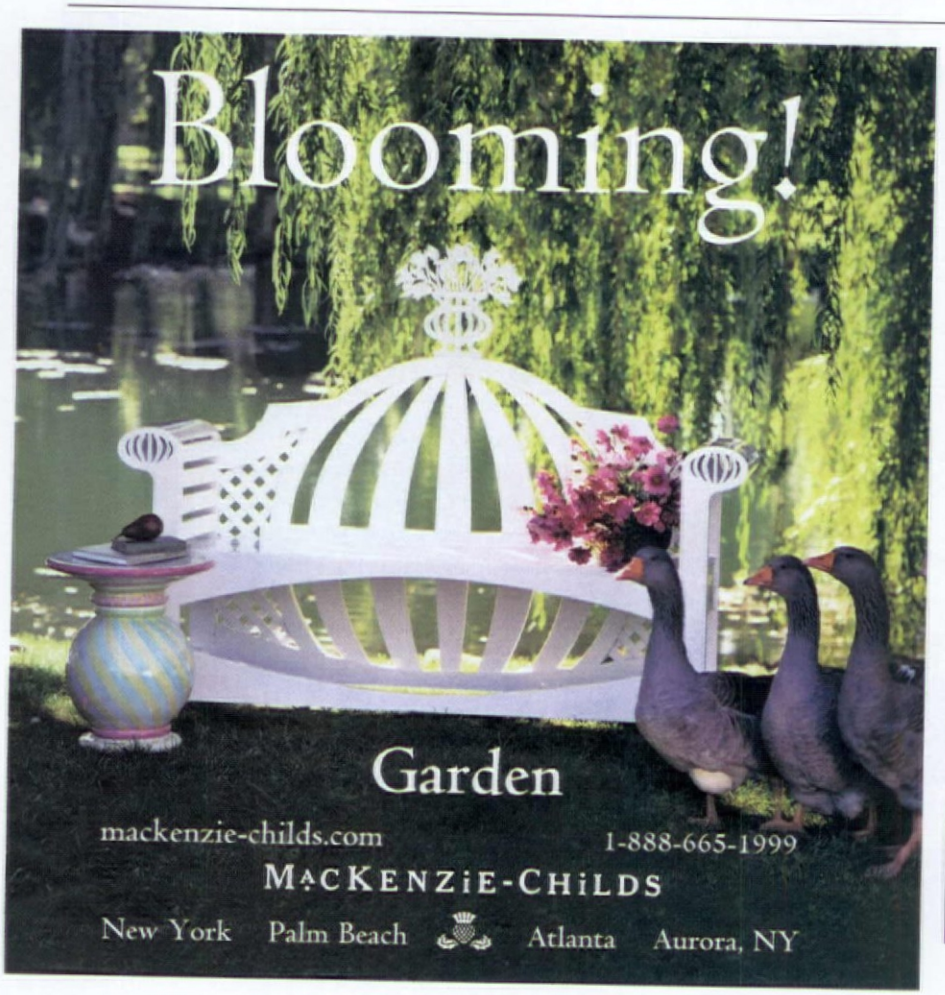
This Garry Winogrand photo sold for $2,390 at Phillips, NYC.

>> HOT ARTISTS' PRINTS

"Be watchful and you can find great value in prints by artists getting renewed attention. Take Lee Bontecou. Her lithographs always sold for a few hundred. Then a retrospective of her work opened last fall, and a Bontecou litho we estimated at $700 sold for $1,900. Artists' prices make moves like that every year." —Kelly Troester, Christie's, New York



New interest in original art by Lee Bontecou, right, has nearly tripled the prices of her prints at auction.



AMERICAN REPRO

"We're seeing interest in quality reproductions of classic American furniture, made in the early/mid-20th-century by firms like Kittinger, Baker, or Wallace Nutting. These are excellent, faithful copies of American Chippendale and Federal pieces. You can get a Baker sideboard for $1,000. For American antiques collectors, repros are a great way to fill out a room, or add dining chairs, without raising eyebrows." —Kerry Shrives, Skinner Auctioneers and Appraisers, Boston

AUTO FUTURES

"Classic '60s muscle cars—souped-up Mustangs, Barracudas, and such—are very hot now. If I were making an investment today, it would be in 'tuner' cars, the muscle cars of the future. Tuners are smaller Japanese cars from the late '80s and '90s, like the Honda CRX, that have been heavily modified—more power, new suspension systems, big speakers—the kind of cars in the movie *The Fast and the Furious.* You can get tuners at auction for under $10,000. If you found one with low mileage and took care of it, you would have a very desirable commodity in 10 or 20 years." —Terry Lobzun, RM Auctions, Chatham, Ontario

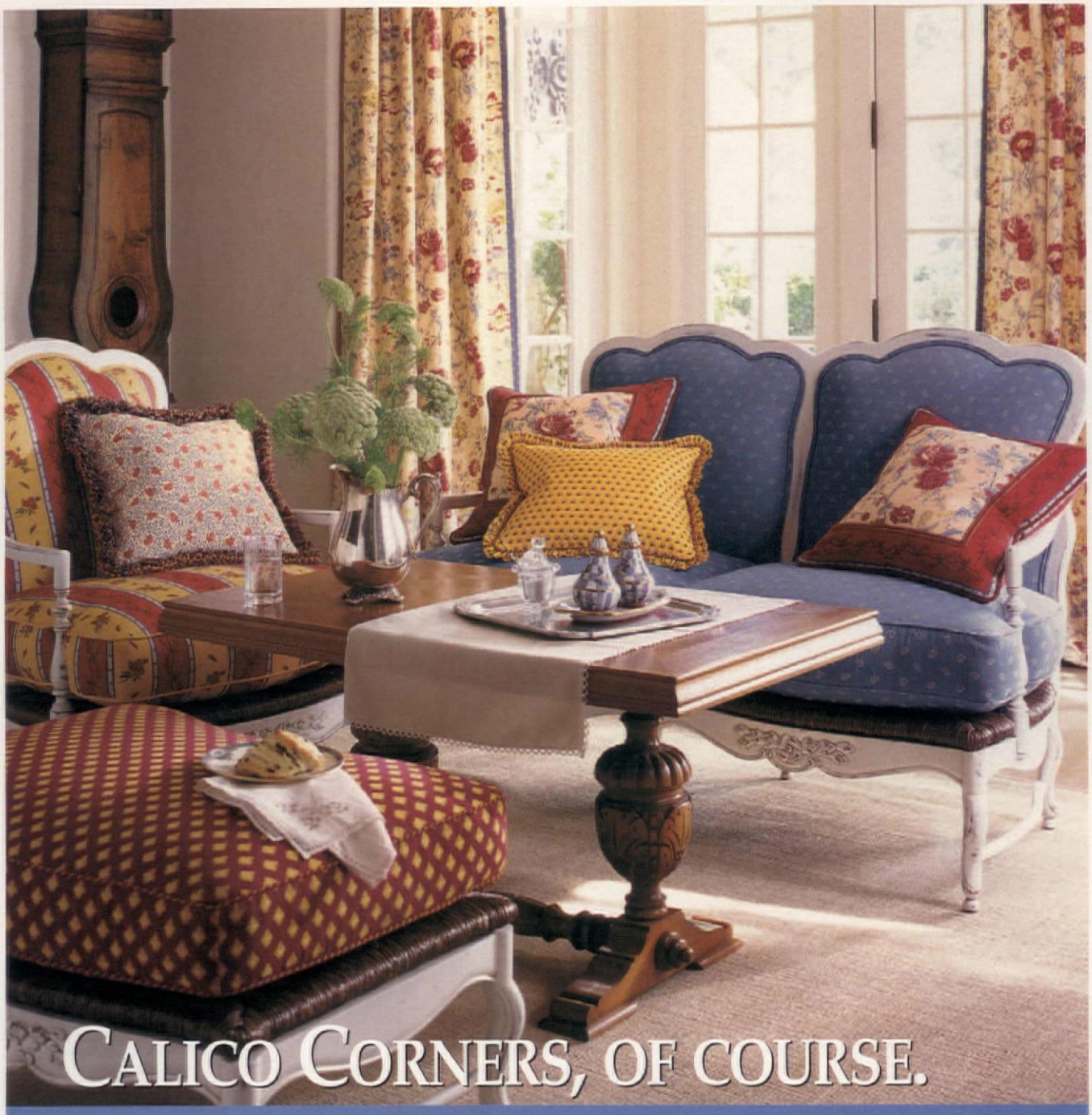
'70S ART

"There's tremendous value in artists who made their name in the '70s. At a recent sale, we had pieces by sculptor Beverly Pepper and painters Charles Hinman and Richard Smith, all very well represented in galleries and museums, and the art went for $1,000 to $3,000. That's just silly." —Leslie Hindman, Leslie Hindman Auctioneers and Appraisers, Chicago

BARGAIN LOUIS

When furniture is out of fashion, that's the time to buy, say designers Brian McCarthy and Tony Ingrao. Both say mid-1700s French furniture is a value. "No one wants Louis XV—too much marquetry, too fussy," says Ingrao. Says McCarthy: "The best always commands high prices. But the market today won't support big prices on second-tier pieces." □

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fig 1. Corporate Ladder

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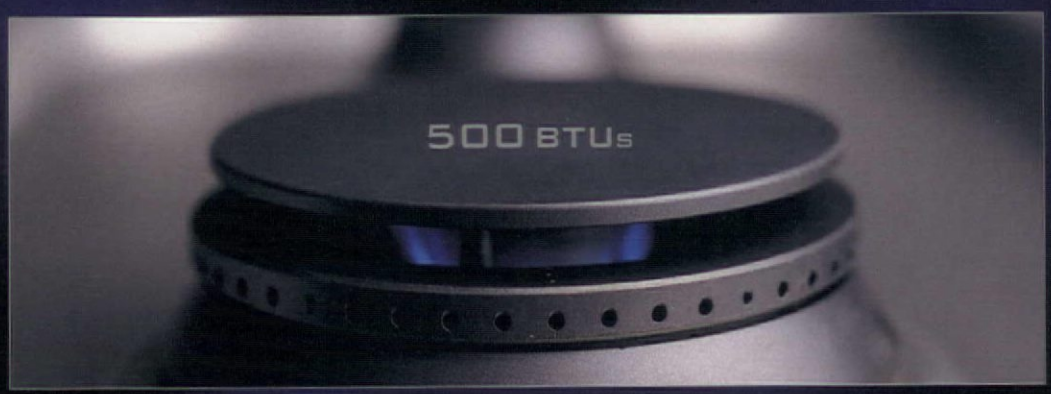
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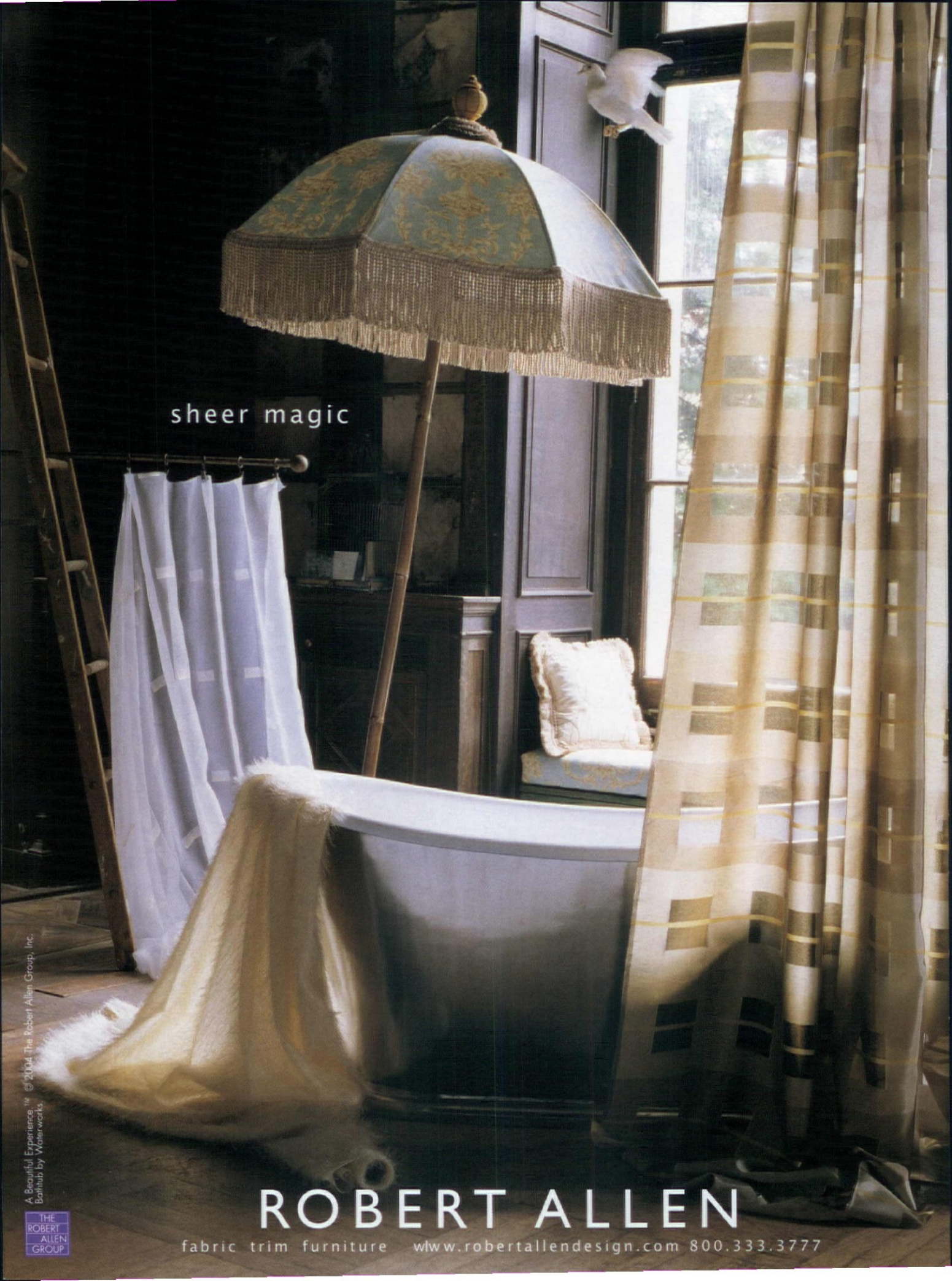
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A gutted Manhattan town house becomes a showcase for the eclectic tastes and PROGRESSIVE SPIRIT of Coach leather's Reed Krakoff and his wife, Delphine

In her Hamptons hideaway, furniture designer Julia Gray brings city style to the country, and shows how to achieve a relaxed yet CLASSIC FRENCH DECOR

A SLEEK, MODERN penthouse loft on Chicago's lakefront offers two art collectors a perfect blend of the comfortable and the contemplative

Thanks to the design legerdemain of Philippe Starck, splendor and wit go hand in hand at the NEO-BAROQUE Paris headquarters of Baccarat crystal

Three California projects spotlight the work of landscape designer Topher Delaney, whose soulful and CEREBRAL GARDENS stir the mind as much as the senses

SIMON UPTON; MATTHIAS PETRUS SCHALLER (FROM LEFT)



PHOTO COURTESY OF STEVEN SEBRING

MANHATTAN METAMORPHOSIS

REED AND DELPHINE KRAKOFF DRAW THEIR MAGICIAN'S CLOAK OVER A CRUMBLING CITY RUIN AND TRANSFORM IT INTO A HOME OF EXTRAORDINARY SOPHISTICATION AND STYLE

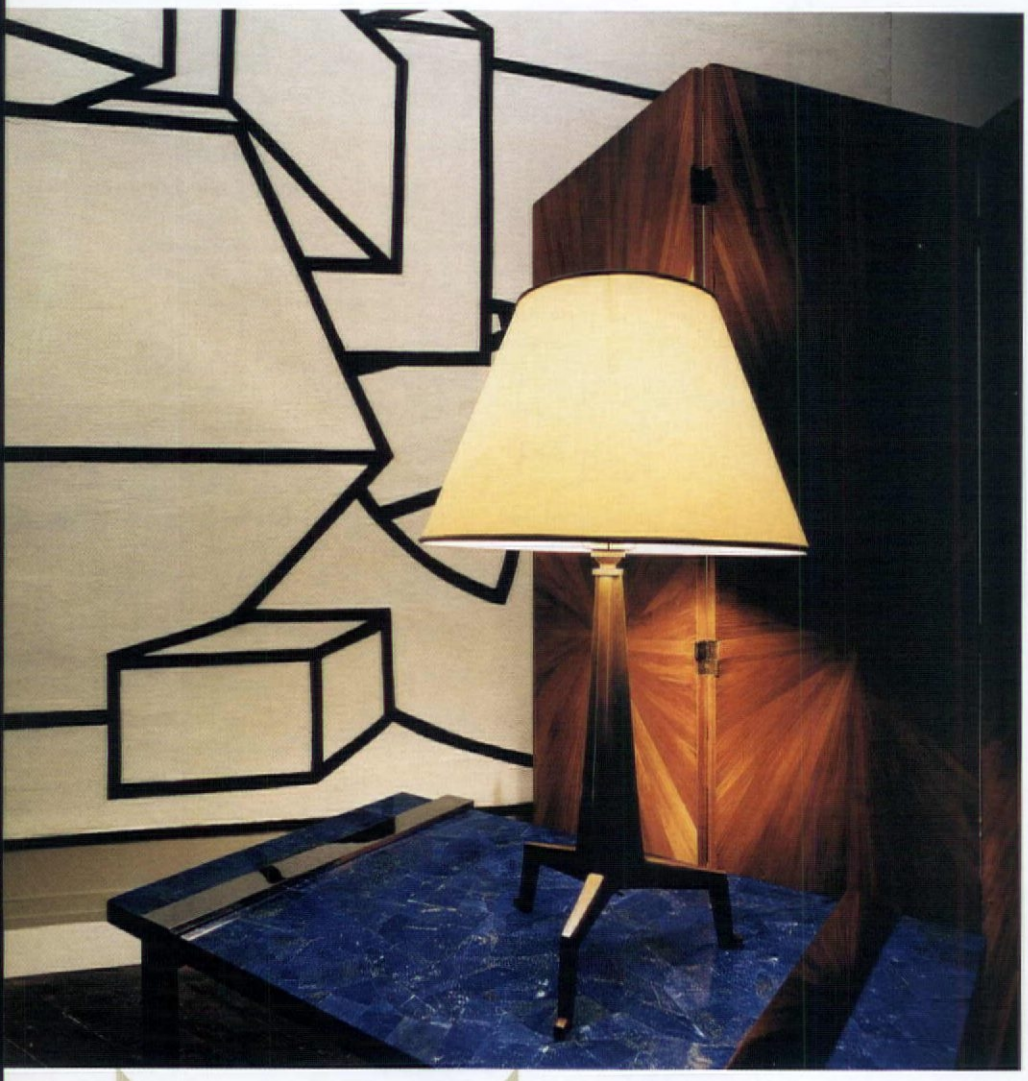


BY MAYER RUS PHOTOGRAPHED BY MATTHIAS PETRUS SCHALLER STYLED BY MICHAEL REYNOLDS



TRADE SECRETS

FURNITURE In the living room, two armchairs by Jacques-Émile Ruhlmann face a '60s walnut coffee table by George Nakashima, from Phillips, NYC. The ca. 1920s side chair is by Marc du Plantier. **RUG** By Henri Gonse for Cogolin, ca. 1940s, Sotheby's London. **FABRICS** Custom sofa in Rogers & Goffigon's Bechamel. **ART** Painting by Al Held; sculptures by Jean Arp, Alexander Liberman, and Boris Lovet-Lorski, from left.



More than a few eyebrows stood up in disbelief when Reed and Delphine Krakoff selected the site for their new town house. The intrepid couple—he's the president and executive creative director of Coach, and she recently opened her own design studio—had purchased an extravagantly derelict, half-gutted, turn-of-the-century house that long defied even the most enterprising architects and clients. Friends and family of the dynamic duo worried that they had crossed a line between confidence and recklessness, inspired vision and perilous delusion.

"Everyone told us we were crazy," Reed recalls. "The guy from the telephone company wouldn't even install a line for the security system because he thought the structure was too dangerous. But this was exactly what we had been searching for—a great volume of space with a lot of potential for drama."

"It was like buying a raw piece of land in New York City," Delphine continues. "Between the front and rear facades, there was basically nothing. Since we didn't have to respect or accommodate any existing architecture, it was a clean slate."

One idea in particular set the tone for the ambitious project. The Krakoffs were determined to endow their new home with the kind of timeworn

TRADE SECRETS

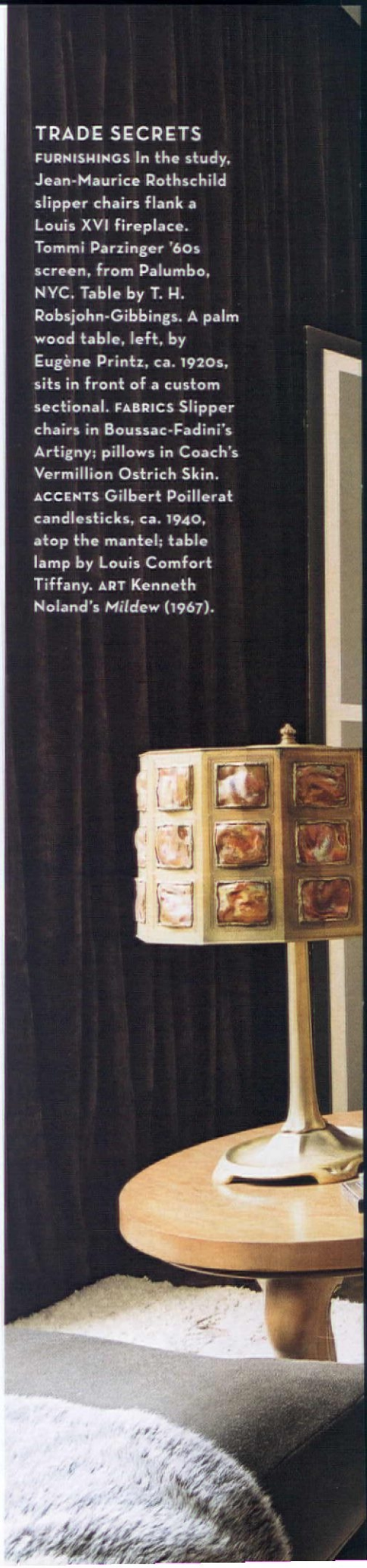
FURNITURE A lapis table, this page, by Delphine Krakoff's Pamplemousse Design plays off a Jean-Michel Frank screen, from Vallois, Paris. The breakfast room, opposite page, includes a Maria Pergay table and Maison Jansen chairs in Coach's Alligator. LIGHTING A '40s Jacques Quinet lamp; chandelier by Jean Royère. TABLETOP Linens by Hermés; plates, Calvin Klein Home; flatware, Puiforcat's Cannes.





IN ACCORDANCE WITH THEIR STYLE OF CASUAL ENTERTAINING, THE KRAKOFFS PLANNED AN INTIMATE BREAKFAST AREA BUT NO FORMAL DINING ROOM





TRADE SECRETS
FURNISHINGS In the study, Jean-Maurice Rothschild slipper chairs flank a Louis XVI fireplace. Tommi Parzinger '60s screen, from Palumbo, NYC. Table by T. H. Robsjohn-Gibbings. A palm wood table, left, by Eugène Printz, ca. 1920s, sits in front of a custom sectional. **FABRICS** Slipper chairs in Boussac-Fadini's Artigny; pillows in Coach's Vermillion Ostrich Skin. **ACCENTS** Gilbert Poillerat candlesticks, ca. 1940, atop the mantel; table lamp by Louis Comfort Tiffany. **ART** Kenneth Noland's *Mildew* (1967).

TRADITIONAL DETAILS—A LIMESTONE MANTEL, OAK FLOORING—MIX EASILY WITH IDIOSYNCRATIC 20TH-CENTURY DECORATIVE ARTS

character that accrues in houses lived in for generations. They wanted rich historical texture, not cutting-edge architectural calisthenics. Of course, there is no simple formula for conjuring an authentic spirit of past lives in new construction. Exercises in period verisimilitude and artificial rustication typically fail to transcend the present or to honor the past in any meaningful way. Even for homeowners as design savvy as the Krakoffs, success in this type of venture can be elusive.

Eschewing aggressive design maneuvers, the Krakoffs developed a discreet architectural language that nurtures rapprochement between old and new, European and American sensibilities, drama and restraint. The specific vocabulary is introduced at the house's new facade, which was designed in neoclassical French style but executed in grooved stucco rather than more formal limestone. The minimal detailing and simple geometries seem to bridge the architectural sensibilities of neoclassicism and modernism.

With great finesse, the Krakoffs integrated pristine white plaster walls and centuries-old architectural details to create interior spaces of soulful simplicity. The antique pieces were acquired from obscure Parisian auction houses and salvage yards in the French countryside. Eighteenth-century oak


CHANEL



floors laid in a herringbone pattern anchor the main public rooms on the first and second floors. Nine different stone fireplaces of the same period are installed throughout the house.

The Continental relics help to create a sympathetic backdrop for the Krakoffs' impressive collection of decorative arts, which represents many different periods and styles from both sides of the Atlantic. The mix reflects the couple's broad range of interests as well as their confident, idiosyncratic approach to collecting and decorating. Their assured hand is demonstrated most eloquently in the double-height living room. The furniture includes Ruhlmann lounge chairs, a console by Jean Prouvé, an early George Nakashima coffee table, a straw marquetry screen by Jean-Michel Frank, and a bold Henri Gonse carpet patterned after a formal French garden. Added to this stellar cast are pieces by the Krakoffs, including a pair of tables of lapis lazuli framed in polished nickel. As well, all the hardware in the house was designed by the couple and crafted by a third-generation French metalworker.

"Our furniture is not an academic collection with a tight period focus," Reed says. "We collect things that we love, and figure out how to incorporate them in the

TRADE SECRETS

FURNITURE A 1960s shagreen and bone mirror by Karl Springer hangs above the Louis XVI fireplace, opposite page. Louis XVI stools by Georges Jacob. In the master bedroom, this page, the coffee table, ca. 1940, is by Samuel Marx. Chair by Jean-Michel Frank. FABRICS Holly Hunt's Soiree poplin covers the stools. CARPET By Ivan Da Silva-Brunhs, 1930s. SCULPTURE By Alexandre Noll, 1950.

A MONOCHROMATIC COLOR SCHEME UNIFIES FURNISHINGS OF DIVERSE PERIODS AND STYLES IN THE GUEST BEDROOM







TRADE SECRETS

FURNITURE In the library, left, chairs by Ruhlmann flank a '20s table by Jean Dunand. The wire chair is by Diego Giacometti. In Delphine's studio, right, a B&B Italia sofa surrounds a Marc Newson table. **FABRICS** Sofa in a white wool bouclé; shearling pillow by Coach. **CARPET** Designed by André Arbus, ca. 1940. **ART** Portraits by George Condo. Sources, see back of book. For more, houseandgarden.com.



A SINUOUS STAIRWAY CONNECTS THE LOFTLIKE DESIGN STUDIO ON THE TOP LEVEL WITH MORE TRADITIONAL RESIDENTIAL SPACES BELOW

overall scheme. Most were acquired as we designed the house, so we were able to manipulate details and dimensions to accommodate important pieces." The same holds true for the Krakoffs' art collection, which includes several large-scale pieces that would be difficult to integrate in all but the grandest existing residential spaces in Manhattan. Unlike the far-flung assortment of decorative objects and furniture, the art collection focuses specifically on Abstract Expressionist and Color Field works of the 1950s and '60s.

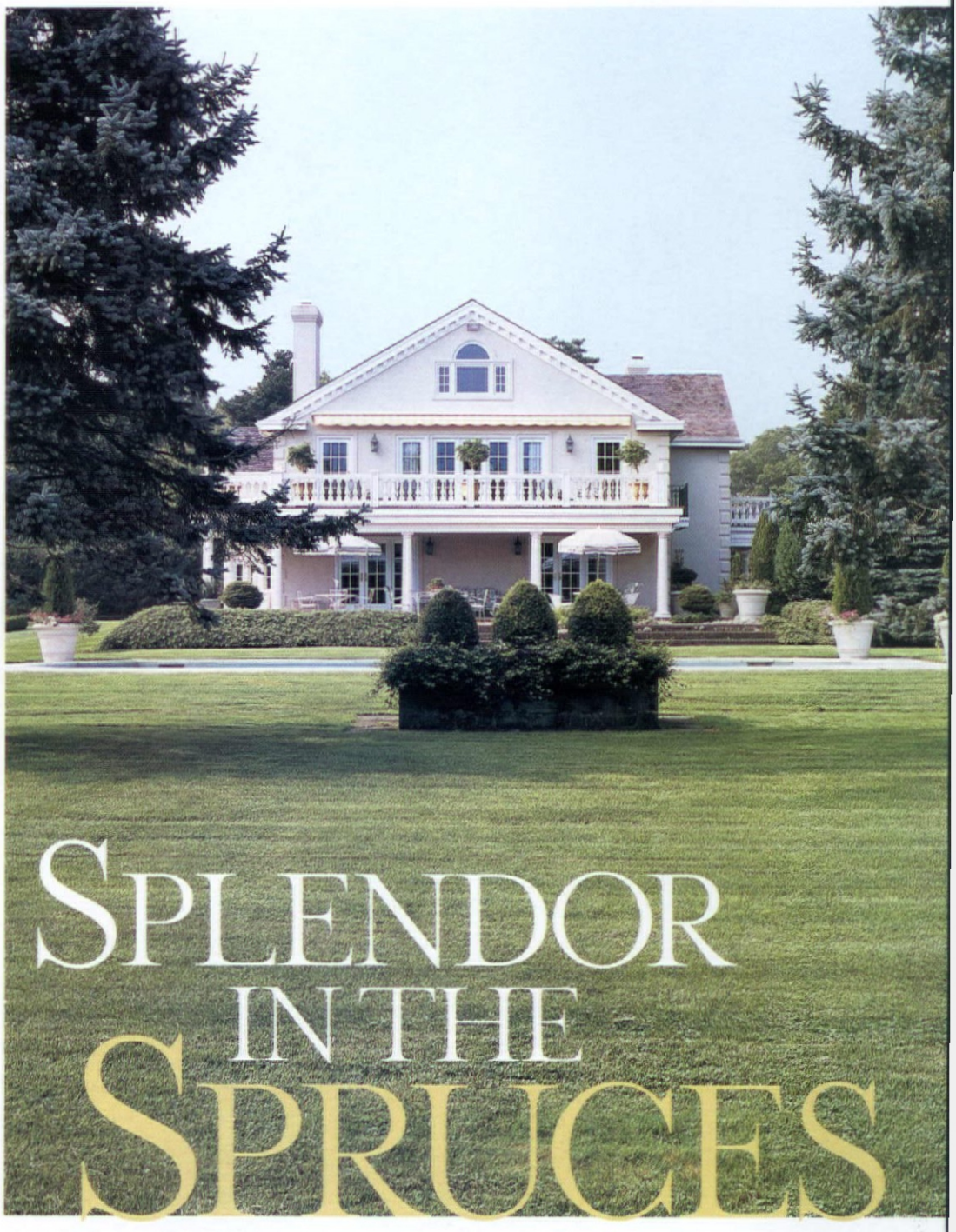
The couple's sensibility is also expressed in the way they organized spaces in the house. All rooms rotate off a sculptural plaster staircase that spirals from the ground floor to Delphine's design studio on the uppermost level. The voluminous living room and mezzanine accommodate the couple's penchant for entertaining by offering a variety of intimate spaces. Rather than have a formal dining room, the Krakoffs devoted an exceptionally large space to their library, reserving a relatively small parcel for a first-floor breakfast room. "The library isn't for show—all the spines of the books are broken," Reed says. "Most people would expect a real dining room, but that's just not us. We designed this house around our own weirdness. It suits us perfectly." □





TRADE SECRETS The refined stucco facade of the house belies the opulent style within. **FURNISHINGS** In the marble foyer, a Georgian-style gilt-wood and mercury mirror by Julia Gray hangs above an 18th-century Italian gilt-wood console. **WALLPAPER** Schumacher's Meiling floral.

PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY SIMON UPTON
WRITTEN BY PAUL O'DONNELL



SPLENDOR IN THE SPRUCES

FURNITURE DESIGNER JULIA GRAY BRINGS URBANE OLD-WORLD OPULENCE TO HER HOME IN THE LONG ISLAND COUNTRYSIDE

AQUA AND PALE GREENS IN NEARLY EVERY ROOM GROUND THE DECOR IN ITS PEACEFUL COUNTRY ENVIRONMENT, WHILE LIGHT, CHEERY WINDOW TREATMENTS LET THE SPACES BREATHE





TRADE SECRETS In the airy living room, the seating groups mix Gray's own reproductions with carefully selected antiques. FURNITURE The Louis XV–style bergère, in rose, and the Louis XVI–style love seat, in yellow, are by Gray; they flank an antique French plateau mounted as a coffee table. The ladies' writing table, right, is an 18th-century French piece. FABRICS Love seat in Brunschwig & Fils's Les Cherubins Angeliques gold damask. WALLPAPER Schumacher's Bande Royale in Oatmeal. CARPET Antique Elvan from Richard Afkari Rugs on Stone, NYC.

Traditional interior design can get a bit lazy on Long Island's East End. Even in the leafy lanes of Southampton, a classical decor often refers to nothing more ambitious than white wicker and chintz. But in Quiogue, a hamlet west of the better known Quogue, furniture designer Julia Gray's stucco villa raises the bar. Decorating with eighteenth-century elegance, Gray has placed her personal style over the usual expectations for a country house. Gray, whose New York firm supplies seven showrooms around the nation with her reproduction European furniture, airily waves away the surprise. City or countryside, she says, "this is the only way I could do it."

Gray's lack of doubt about her style comes with a devilish self-awareness. She smiles at the pure drama of the entrance hall, where an eighteenth-century Roman table sets up a whirl of curlicues and shells below an ornate mirror. The floor is deep green marble, and the walls are covered in a romantic floral Schumacher wallpaper. The room announces all that follows like a trumpet flourish kicking off a symphony.

Once the immediate impact of the juxtaposition wears off, however, it turns out that the Quantuck Bay and the Place Vendôme get along just fine. Surrounded by blue spruce on two acres near a quiet stretch of water, the house harbors a deep quiet, and the timeless placidity of Gray's furnishings make the most of it. Mixing reproduction and antique Louis XVI marquetry and

THERE'S A PLACE FOR THE FANCIFUL TOUCH EVEN IN A CLASSICALLY FRENCH DECOR—FROM PLAID UPHOLSTERY TO A TOLE DINING ROOM CHANDELIER WITH PORCELAIN FLOWERS



chinoiserie, old-master drawings, and eighteenth-century portraits, Gray strays only occasionally into the Empire period or across the Channel, and envelops it all with Rose Cumming wallpapers, Aubusson tapestries, and modern fabrics by the likes of Brunschwig & Fils.

It's a look anchored less in discipline than in a love for the style she has made her life's work. Gray begins her decoration of each room with an antique, generally a commode or other piece picked up on research trips to Paris, and then adds her own designs to fit. "Antiques make the reproductions look better," she says. Having fallen for a chinoiserie cabinet for her dining room, she had it copied to make a pair. The dining table was made expressly for a set of nineteenth-century French chairs she owned.

Gray's talents are not captive to her creations. The room she keeps for her son is a riot of styles compared with the rest of the house. Yet the effect is equally tranquil. A black-painted chinoiserie chest ties the room to the overall decor, while a Biedermeier bureau, an antique family clock from Kentucky, and a Revolutionary-era mahogany bed from New Orleans, stained black, give the room masculinity. The house, built in 1880 as an English cottage, takes nicely to the old-world feel. When Gray and her husband took possession of it four years ago, little remained of the house's glory days. The new owners removed the old exterior cladding and replaced it with stucco. Inside, after taking the walls

TRADE SECRETS Relaxed or formal, dining is always elegant. **FURNITURE** In the kitchen, above, a Gray pedestal dining table is surrounded by 19th-century French chairs. The bench is 18th-century Italian. Gray's Georgian-style chinoiserie lacquered corner cabinet and vintage French cane-back chairs anchor the dining room, opposite page. **CHANDELIER** French 18th-century tole, with porcelain flowers. **CARPET** An 18th-century Savonnerie. **KITCHEN CABINETRY** Wood-Mode. **DISHES** Villeroy & Boch. **RANGE** Viking.





AN ANTIQUE—THE BEDROOM'S 18TH-CENTURY ITALIAN COMMODE, A FRENCH GILT-WOOD MIRROR IN THE DRESSING ROOM—IS THE STARTING POINT IN EACH OF GRAY'S SPACES, WHICH SHE THEN FILLS OUT WITH HER OWN DESIGNS





back to the studs, they retained the original Victorian layout, with the living room upstairs (for better water views) and sitting rooms off two of the four bedrooms.

Gray's fear, naturally, was that the laid-back charm of the East End that she and her husband had come for would be stifled by formality. Aqua and pale greens in nearly every room ground the decor in its peaceful environment, and cheery window treatments let the rooms breathe. "I wanted the drapery light and underplayed," she says. "The light here is exquisite. The last thing I wanted was to weigh it down."

The kitchen uses a casual plaid fabric on nineteenth-century French chairs, while the white tile adds freshness. Chandeliers and lamps lighten the atmosphere throughout the house. In the living room, what seems like an acre of original wood flooring is toned down by a Greek key border. Rough textures lessen the formality as well. Gray's collection of terra-cotta figures—eighteenth-century French sculptors' models—fit the period and place of the painted and gilded furniture but are warmer. The entrance hall, the most imposingly ornate space in the house, has a ceiling of rustic beams.

But formal is as formal does. Gray, busy in her office, with its huge Georgian-style desk, sighs when asked how often she entertains. "At the holidays, mostly," she says. "It's usually small." It's clear the East End is a retreat, not a showplace. There Gray can sit amid her own work, born of a love of old things, with her feet up. □

TRADE SECRETS The private rooms wear their lavishness lightly. **FURNITURE** The bedroom features Gray's Louis XVI–style hand-painted bed. The dressing room, above, pairs a Gray dressing table with an antique French gilt-wood mirror. **FABRICS** Bed frame in Tassinari & Chatel's Rhea in Pervenche, through Old World Weavers. Quilt by Schweitzer Linens, NYC. The bedroom wall is covered in Rose Cumming's Erica; the dressing room in Carleton V's Kronberg in blue. Sources, see back of book. For more, houseandgarden.com.

MOONLIGHT SONATA



THE ARCHITECTURAL DESIGN TEAM OF TIM HAYNES AND KEVIN ROBERTS TURNS A TRADITIONAL PARK AVENUE APARTMENT INTO A SILVERY SERENADE



TRADE SECRETS

Bursts of color, as in Donald Sultan's *Eight Blues* (1999), opposite page, and green '60s Murano glass lamps, this page, strengthen the living room's silvery palette. **FURNITURE** French gilt ironwork coffee table, ca. 1940, and Josef Hoffmann side table, ca. 1900, from Bernd Goeckler Antiques, NYC. Jansen-style club chair, custom by De Angelis. **FABRICS** Curtains in Christopher Norman's Calais silk in Bone. Chair in Travers's Delauney silk velvet in taupe.



HAIL TO SILVER, THE NEW GOLD

Silver is the moon's own metal, the element of alchemists—in this case, designers Tim Haynes and Kevin Roberts, who transformed a traditional Manhattan apartment into a relaxed yet sophisticated home for a busy, athletic couple with rambunctious young daughters.

The client wanted something fresh, with furniture that felt useful. No clutter, to accommodate real life. Earth tones, to relax the apartment's inherent formality. And absolutely no gold. "I don't like apartments with a lot of gold and gold leaf," Roberts recalls hearing. The designers could retain the feel of a Park Avenue apartment, but, the client cautioned, "Don't give me my mother's or grandmother's. I want this to be elegant, simple, and mine."

Haynes, a Harvard-trained architect, and Roberts, who has graduate degrees in cultural anthropology, had worked with the family on a Hamptons house. "They had faith in us," Roberts says, "and we knew their sensibility." The result of the designers' "serious commitment to silver" is a spare, high-ceilinged home. The aesthetic juxtaposition of midcentury-modern French and Italian furniture with eighteenth-century French and early-twentieth-century Austrian pieces is as welcoming of a gaggle of little girls as it is of grown-ups. The flow from public to private space withstands the occasional tricycle and scooter

TRADE SECRETS

FURNITURE Seating is plentiful and varied in the living room, where a custom tight-back Jansen-style sofa by De Angelis, above, is paired with a fringed-bottom one by Langham & Co., right. The Deco tub chair, above, is 1930s French; the 18th-century Louis XVI painted chauffeuse, opposite page, is from Louis Bofferding, NYC. **FABRICS** Sofa, above, in Travers's Delauney silk velvet in taupe, with pillows in Clarence House's Carre Royal in beige. Chauffeuse in Rose Tarlow's Duca leather in Cairo Camel. Pillows, right, in Clarence House's François Villon. **ACCENTS** Louis XVI fireplace surround, topped with an ammonite fossil from Louis Bofferding.









A NEW CREAMY, GENTLY VAULTED CEILING GIVES THE DINING ROOM MORE HEIGHT. IT ALSO SERVES AS A FINE CONTRAST TO THE SHARPER LINES OF THE BUFFET AND PARSONS TABLE AND TO THE DARK, HIGHLY POLISHED FLOOR

race, while the sweep from gallery to dining room accommodates the most urban adult gathering.

The designers' success is obvious right at the vestibule, with its walls covered in silver tea paper. But it's in the gallery, lit by a 1940s French crystal and silver globe, that the soulfulness of the marriage of eighteenth- and mid-twentieth-century designs becomes evident. A large 1940s French mirror, framed in mirror and cobalt blue lozenges, updates the eighteenth-century conceit of the mirror-in-a-mirror. Flanked by silver sconces, it hangs over an antique ebony Venetian bench. The effect recalls Cocteau's 1946 fantasy *La Belle et la Bête*. Customized sterling silver hardware enlivens mahogany doors with panels of book-matched crotch-cut veneer. Despite the sheer elegance of the pieces, most of the team's design was governed by a plebeian restriction: a prohibitively small service elevator. The Venetian bench arrived via a fire escape. Other pieces entered through a window, requiring rope, skill, and a city permit.

Roberts's juxtaposing continues in the living room. The soft Louis XVI pieces came from Maison Jansen, a mid-twentieth-century French design house ruled by Stéphane Boudin, whose clients included Jacqueline Kennedy when she redid the White House. Josef Hoffmann, cofounder of the Wiener Werkstätte, a key element in the development of French Art Deco, designed a pair of circular end tables as sleek as seals. Haynes and Roberts remade a coffee table with silver leaf. The well-proportioned space also holds an important parchment and ebony writing desk by Gio Ponti and a powerfully simple cigarette table by the French Moderne designer Jacques Adnet. "Each piece speaks for itself," Haynes says. "They have a certain quality that comes from being designed, and they make great and interesting combinations." Yes, the children use the room, sliding off the seating, hiding in the curtains. The only restriction: no food. ▷

TRADE SECRETS

FURNITURE In the dining room, Holly Hunt's Montserrat chairs surround a Haynes-Roberts parsons table of lacquered goatskin parchment, opposite page. This page, top left: Jacques Adnet walnut buffet, ca. 1940s, from Amy Perlin Antiques, NYC. Gio Ponti black lacquered desk, ca. late 1930s, bottom left, from Alan Moss, NYC. FABRICS Curtains in Rose Cumming's silk taffeta in gold. Chairs in Edelman Leather's Royal Hide in Paleface. FLOORS Quarter-sawn ebonized white oak. ART Two from Andy Warhol's *Shadows* series (1978), top left; Fernand Léger's *Head and Cactus* (1955), bottom left. CHANDELIER Italian, ca. 1940s, in Murano glass, from Malmaison Antiques, NYC.





HAYNES AND ROBERTS HELPED MAKE THE LIBRARY COZY BY UPHOLSTERING THE WALLS IN A SOOTHING SAGE GRAY AND BY INSTALLING A CUSTOM SOFA IN A NICHE. THEY HAD TO BUILD THE PIECE ON-SITE BECAUSE IT WAS TOO BIG FOR THE ELEVATOR



TRADE SECRETS

FURNITURE In the library, a sofa by De Angelis fits into a large nook. The Viennese open-frame walnut fauteuils and an iron bench in the style of Jean-Michel Frank are from Amy Perlin Antiques, NYC. Italian iron-and-marble coffee table, ca. 1960s, from Lou Marotta, NYC. **FABRICS** Walls upholstered in Claremont's Carriage Cloth in Khaki; sofa in Travers's Arundel in taupe. **ART** Betsy Eby's *Heavenly Pivot* (2002). For more, houseandgarden.com.

In the dining room, under a gently vaulted ceiling Haynes designed to give the space more height, are an Art Deco–style parchment table, a midcentury Murano glass chandelier, two Warhols, and an Adnet sideboard. The combination shows Haynes's crossover agility and suggests evenings of bons mots from men in ventless cashmere dinner jackets and women in silk-satin bias-cut gowns.

And while that silver-screen image wafts through the entire apartment, practicality anchors the project. A truly enormous 1920s Brillie electric French station clock dominates the celadon and sage eat-in kitchen, with its enclave for homework and play. The limestone walls along the passage to the bedrooms can be washed quickly with a spray cleaner.

In the end, it's the idea of kids being kids that defines the home, right down to the Venetian plastered walls installed in the public rooms. The ancient technique requires at least eight paper-thin layers of plaster applied by hand. It is a painstakingly slow, meditative exercise for painter Lillian Heard and her team, a process she loves "because it allows me to think like an artist and be involved in projects I consider really important." The end results are walls of subtle colorations where each square inch has been worked over, the way an artist would approach a canvas, except "with the walls, the final layer is sealed and waxed," Heard says. What's more, they stand up to a lot of wear and tear without needing a touch-up. □

Elizabeth Blish Hughes is a writer based in San Francisco and New York.



IDEAL PERSPECTIVE

ASSISTED BY ARCHITECT DAN WHEELER AND DESIGNER LESLIE JONES, A CHICAGO COUPLE CONVERT A RESTAURANT HIGH ABOVE LAKE SHORE DRIVE INTO A SHOWPLACE FOR THEIR ART COLLECTION



TRADE SECRETS FURNITURE Jones designed a low sofa and chaise longue for the open living room, pairing them with a vintage burl-wood chair and a custom screen and coffee table. LAMPS By Diego Mardegan. CARPET Holly Hunt's River Clear linen rug. FABRICS Sofa in Larsen's Cinema mohair in Sand. Curtains in Osborne & Little's Maracanda taffeta in Charcoal, and Rogers & Goffigon's Pirouette taffeta in Viceroy. ART Yves Klein's 1960 painting *The Three Graces (Ant 62)*.

BY MAYER RUS PHOTOGRAPHED BY THOMAS LOOF STYLED BY MICHAEL REYNOLDS



Call it a harmonic convergence. In the Chicago home of collectors Barbara Bluhm-Kaul and Don Kaul, art, architecture, and interior decoration have come together in perfect union. The triumphant interdisciplinary alliance draws strength from mutual respect and inspiration among its constituents, each of which ennobles the others. In the labyrinthine world of design, where people and objects come with their own special egos and demands, consummate balance is extraordinary—and rare.

The setting for this tour de force makes it all the more remarkable. When the Mayfair Regent hotel off Lake Shore Drive was redeveloped as private residences, Bluhm-Kaul decided to build her city dream home on the site of Ciel Bleu, the well-loved restaurant on the roof of the old hotel. "I realized it was going to be difficult to transform this space," she says. "Still, the views were incredible, and I knew we could make it work."

Bluhm-Kaul's confidence and imagination were matched by her savvy in assembling a design team capable of handling the project's myriad challenges. Architect Dan Wheeler of the Chicago firm Wheeler Kearns Architects orchestrated the wholesale renovation. He and project architect Mark Spencer collaborated with interior designer Leslie Jones to create a sophisticated domestic space that accommodates the clients' collections of important twentieth-century art and design with skill and grace.

"This was definitely not an easy assignment," Wheeler says. "There was a five-inch grade difference in the floor, and the space was oddly trapezoidal. All the building systems needed to be replaced." Conceptual challenges added another layer of complexity. "Barbara was moving from a home in Winnetka, and she wanted this apartment to feel like a

HIGHLY POLISHED BRAZILIAN WALNUT FLOORS CREATE A DRAMATIC FOIL TO CRISP WHITE WALLS AND EXPOSED STEEL COLUMNS



TRADE SECRETS
The couple's Weimaraner settles down in a corner of the living room.
FURNISHINGS Steinway baby grand piano. Both the bench and the stand are by the Wiener Werkstätte cofounder Josef Hoffmann.
ART *Orange, Purple, Orange* (1960), by Mark Rothko.















FURNITURE GROUPINGS AND ELECTRICALLY CONDUCTIVE GLASS THAT TURNS FROM CLEAR TO TRANSLUCENT CREATE INTIMATE AREAS WITHOUT BLOCKING THE OPEN PLAN

house," Wheeler adds. "We also had to create a sympathetic backdrop for art that would not obstruct or compete with the views of Lake Michigan."

A bushhammered limestone floor subtly defines the borders of an abstracted entry hall, where a staircase of cantilevered wood beams connects the main level to the roof deck and reinforces the impression of a multilevel house in the sky.

Rough limestone flooring yields to highly polished Brazilian walnut to mark the transition into the communal rooms. On an axis with the entry door, a central hall flanked by a library and kitchen draws visitors through to the main salon. To give the intermediate spaces more intimacy without cutting them off, Wheeler wrapped the rooms in three-sided enclosures of sycamore panels that move across the roof and down two facing walls. The central hall terminates in an open living room and dining area, where lake views and compelling works of art and design demand, and receive, equal attention.

"Dan did a brilliant job of taming the scale of this space and creating distinct rooms flexible enough to adapt to changing needs for privacy or openness," Leslie Jones says. "I designed the interors to respect the restraint of the architecture without sacrificing the comfort and warmth that distinguishes a private home from a museum." ▷

1 Glass walls let light filter into the hallway. 2 The living room's gaming table overlooks Lake Michigan. Noguchi's *Avatar* (1947). 3 Jones designed the dining area's rosewood table and mahogany chairs. The ebonized mahogany French Art Deco table is ca. 1925. 4 In the family room, a pair of Otto Wagner chairs sit beside a Pierre Chareau game table. Custom bookshelves in blackened steel.



TRADE SECRETS
Acid-etched glass mounted in front of the windows shields the kitchen from direct sunlight. **FURNITURE** **Warren McArthur dining table and chairs, ca. mid-1930s. On the roof deck, Heltzer's Sedona chaise.** **CABINETRY** **Bulthaup.** **HANGING LIGHTS** **Custom, by Sylvan R. Shemitz & Associates.** **ART** **Alexander Calder's *The Tree and the Bush* (1966). Sources, see back of book. For more, see houseandgarden.com.**

Editing her clients' extensive collections was a major component of the design process. Bluhm-Kaul and Kaul are both passionate collectors of contemporary and modern art, and both are museum trustees—she of the Art Institute of Chicago and he of the city's Museum of Contemporary Art. Their interests also extend into the arena of fine antique furniture and other decorative objects from the past century.

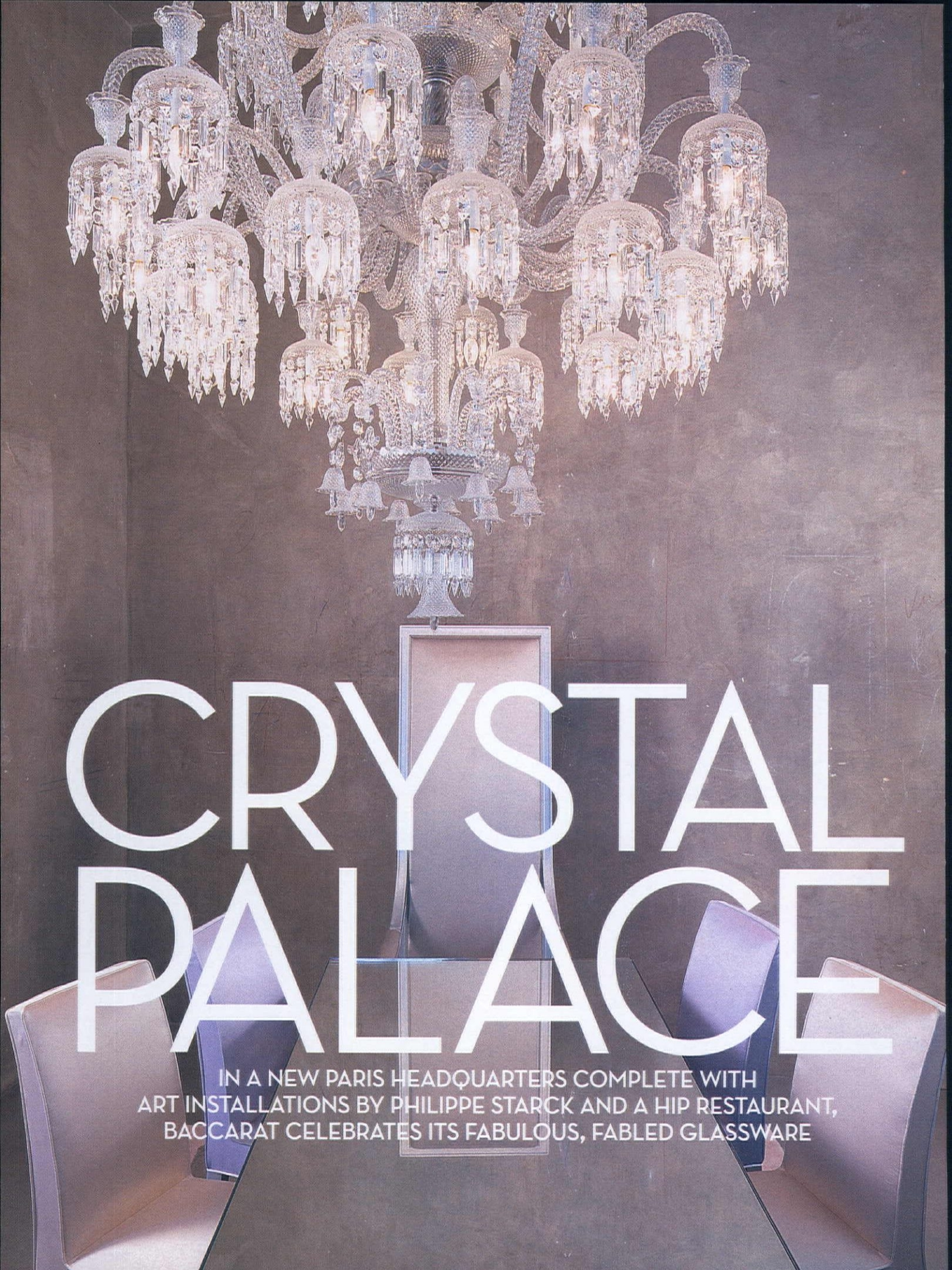
For Jones and her clients, the selection process must have been like hosting the most high-pressure dinner party imaginable. Will Basquiat get along with Ruhlmann? Can Ellsworth Kelly play nicely with Pierre Chareau? How about seating Mark Rothko next to Josef Hoffmann?

Of course, a contemporary home of this size and ambition still requires good old-fashioned decorating to pull everything together into a unified whole. "I had to supplement all the wonderful old pieces with new furniture, fabrics, and finishes that are compatible but still have their own integrity and personality," Jones says. "Barbara and Don have a highly cultivated appreciation of the past, but they remain open to ideas that might be too adventurous for other clients. The sophisticated mix of new and old keeps their home fresh and relevant."

From start to finish, this project lasted several years, a fact that Bluhm-Kaul reports with absolutely no hint of regret. "This was a real love story," she says. "What else can you do when you fall in love?" □



THE REFLECTING POOL AND PLANTINGS BY LANDSCAPE DESIGNER MARIA SMITHBURG ADD CHARACTER TO THE ROOFTOP DECK BUT DON'T OBSTRUCT THE SWEEPING VIEWS



CRYSTAL PALACE

IN A NEW PARIS HEADQUARTERS COMPLETE WITH ART INSTALLATIONS BY PHILIPPE STARCK AND A HIP RESTAURANT, BACCARAT CELEBRATES ITS FABULOUS, FABLED GLASSWARE



Philippe Starck had the walls of the ground-floor boutiques, opposite page, in the new Baccarat headquarters covered in gray plaster, so that the crystal would shine like "a diamond found in the ashes of a bombed building." A Solstice chandelier hanging above a Starck-designed table sparkles in a salon for VIP clients. ■ To provide a farcical contrast to the rococo opulence of the ballroom, this page, which is now used for special events and presentations, Starck brought in cushioned hay bales for use as seating.

PHOTOGRAPHED BY XAVIER BÉJOT WRITTEN BY IAN PHILLIPS





Never shy about declaring his own genius, Salvador Dalí experienced an odd sensation one night in the '20s while dining at the Paris home of Charles and Marie Laure de Noailles. Perhaps it was Noailles's noble breeding, or the art on the walls (works by Van Dyck, Rembrandt, Goya), or maybe it had to do with the couple's status as the patrons of such artists as Luis Buñuel, Jean Cocteau, and Man Ray. Whichever, "their house," Dalí later wrote, "intimidated me."

Visitors to the 1895 mansion at 11 place des Etats-Unis today are more likely to be intoxicated than intimidated. The building has been transformed into the fantastical new headquarters of the crystal maker Baccarat, and features four sumptuous ground-floor boutiques, a ballroom for special events, a gallery/museum, and a restaurant (booked up months ahead).

Every space has been touched by the haute humor of a master designer: there are huge rotating chandeliers (and one that, through the use of fiber optics, seems to float in an aquarium); crystal vases used as floor lights; hay-bale seats in the rococo ballroom; faces projected onto immense crystal vases; and an eight-foot-tall crystal throne. Design aficionados will recognize the handiwork. "We wanted a place that would reflect all the magic of Baccarat's history, but not in a nostalgic way," says the firm's CEO, Anne-Claire Taittinger. "We wanted to create something for the new century. And who better for that than Philippe Starck?"

Magic, Starck says, was the keynote of his design: "The essence of Baccarat is illusion—the wonders created by mirages, reflections, and optical effects." It's all, he says, in keeping with the Noailles's legacy of "daring creativity." More to the point, Starck's own patron is pleased. "Amusement keeps the decor from being arrogant," says Taittinger. "Though it's grand, it remains very welcoming." Forgive the double entendre: it's a smashing success. ▷



The 1895 mansion's formal facade, opposite page, top, is leavened by photographic inserts. ■ *Alchimie*, a mural by Gerard Garouste, opposite page, bottom, adorns the central room of the gallery/museum, where Baccarat displays great commissions from the past. ■ Starck loves "seeing the impossible come to life." Exhibit A is the 8-foot-tall, 330-pound Baccarat crystal throne he designed, this page. (It is available by special order.)



In the main boutique space, this page, a Zénith chandelier rotates above an incredible 45-foot-long etched and mirrored crystal table designed, like the mirror-covered vitrines at rear, by Starck. The red tumblers are Baccarat's Mosaique; the aluminum chairs are by Emeco. ■ For a semiprivate dining area in the top-floor Cristal Room restaurant, opposite page, Baccarat created a unique black crystal chandelier. It is paired with a charred-wood Smoke armchair by Maarten Baas for the Dutch design company Moooi. The table is set with crystal from Baccarat's Harcourt line and with Porthault linens. Sources, see back of book.



CALIFORNIA SUITE

THREE GARDENS BY TOPHER DELANEY REFRESH THE BODY WHILE ALLOWING THE SPIRIT TO SOAR



PRODUCED BY CHARLOTTE M. FRIEZE AND STEPHEN ORR
PHOTOGRAPHED BY RAIMUND KOCH
WRITTEN BY TOM CHRISTOPHER



URBAN GEOMETRY

Just outside the living area of the house, Delaney has designed a contemplative sanctuary that resonates with light, color, and sound. A marble *chadar* (chute) from India has been made into a fountain. The cascade of water running over the scalloped surface helps to muffle the sounds of the city beyond the garden's walls. Even the view into the kitchen, which stops with its blue mirror, adds to the contemplative mood.





I ASK THEM WHERE

they spent their first six years on the planet. I ask them what they remember about where they grew up. What color, what was the terrain like? Where was their bedroom? What did they do outside, and with whom did they do it? Were there secret places that they loved? Places that they were fearful of?"

Topher Delaney is listing the questions she poses to clients before she begins the design process. In asking, she says, she's trying to understand the culture with which she must collaborate. "I view clients as cultures," Delaney explains. Which might seem peculiar, except that before she took her degree in landscape architecture she had studied cultural anthropology. And philosophy. While pursuing a deep personal commitment to painting, drawing, and sculpture. All of these enthusiasms and disciplines come together in Delaney's design to give it an extraordinary richness.

Indeed, Delaney's gardens spring from so many inspirations that to assign them to a single school or movement is, ultimately, impossible. Cerebral, sensual, and spiritual,



Delaney designed the Marmorino plaster walls of the terrace, above, in various shades of blue, separating each shade with a band of stainless steel. The colors are meant to echo the terrace's connection to San Francisco Bay; to further underline this, the designer used Haifa limestone embedded with shells for the floor. ■ A mirror on the back of the *chadar*, opposite page, reflects light onto a planting bed. ■ A scholars garden, right, doubles as the children's play area. The design on its rubber surface mimics the circles of water created by a thrown rock. The massive rocks invite children to climb, but they are also reminiscent of scholars stones from China's Lake T'ai Hu. The wall at the back is slate, on which children can draw and fleeting visitors can express their opinions.

NICOLA BROWNE (PLAY AREA)

THE GLASS CHANGES COLOR NOT ONLY AS THE VIEWER MOVES AROUND THE DECK, BUT ALSO AS THE SUN TRANSITS ACROSS THE SKY, RECOLORING THE VIEW FROM SUNRISE TO SUNSET



For Delaney, opposite page, the walls are key to a garden's design. The tempered, dichroic glass of the roof deck provides continually changing views of San Francisco Bay. As the sun moves through the sky, it reflects the glass's colors on the deck, creating shifting patterns. Light boxes embedded in the recycled plastic decking are arranged to represent the constellations of each family member.





they each have many faces. Yet in their clean aesthetic and innovative use of man-made materials—concrete, glass, and steel—and in their fearless, often playful employment of abstraction, these gardens certainly rate as modernist. But it might be more accurate to classify them not as examples of modernism but rather as a challenge to modernism, a suggestion of how far modernism might go, had it the imagination and the nerve.

Delaney speaks often of "metaphor," an element whose importance in her design runs counter to contemporary trends in the United States. The current focus, Delaney notes, is on whether the garden looks good. Which is important, she adds. But allegory and metaphor are also important, and in her opinion they too often are absent nowadays.

To illustrate what she means, Delaney cites the scholars gardens of Suzhou, China. These legacies of the imperial era were designed not just as scenery, but as places that worked on the visitor's consciousness, that helped you go inward, to rise to another level. These gardens were intended as an aid to culture. "An intervention into the tissue of life," Delaney calls them. Something, Delaney adds, that modern designers rarely attempt, at least not deliberately.

Delaney does, and she is quite forthright about it. Indeed, in the play space she created as part of a series of urban enclosures

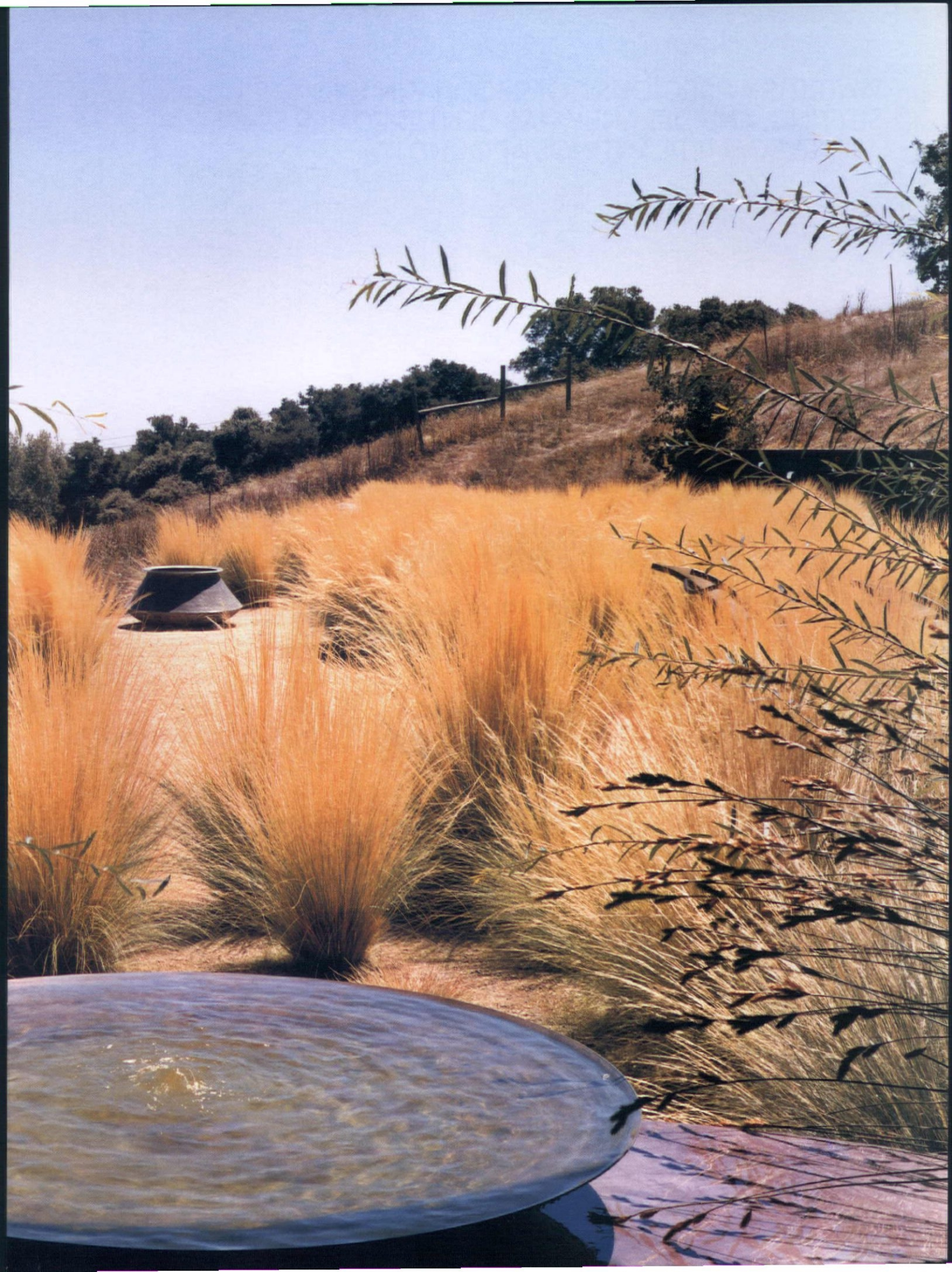
2 HILLTOP SANCTUARY

Delaney selected a monoculture of *Stipa tenuissima* grass to connect the garden visually with the grass-covered hills surrounding it. The flowing grasses provide color throughout the year, turning from bright green in spring to a pale yellow that glistens in the summer sun to a fall finale of golden inflorescences that persist through the winter. Adjacent to the dining area she placed a spun-steel basin that reflects the sky while also providing refreshment for the owners' dogs. Placing a copper Turkish vessel in the distance extends the garden view out into the landscape.



for one San Francisco family there are three rocks that offer the children an opportunity for climbing. The briefest inspection, however, also reveals them to be a deliberate reference to the stones of those Suzhou scholars gardens. The Chinese originals were pillars of water-eroded limestone raised from the floor of Lake T'ai Hu; Delaney found a similarly figured piece of California marble and then sculpted two more from a dark gray concrete. The latter have a brooding presence that contrasts dramatically with the colorful toys scattered all around; after finishing the adventure of the rocks, the children can retreat to the gaiety of the circular sandbox filled with pink sand and set up on casters so that it may be moved about.

There's a more grown-up area just a short climb up to an elevated deck with a magnificent vista of San Francisco Bay. Nature's cycles fascinate Delaney, and she has captured the daily evolution of the light here by setting panels of dichroic glass into the transparent windscreen that surrounds the deck. This glass changes color, not only as the viewer moves



WATER IS A PRECIOUS COMMODITY IN THIS SETTING, AND DELANEY HAS CENTERED HER SIMPLE AND ELEGANT PLANTINGS AROUND IT



The scarcity of water and the presence of wind shaped Delaney's design for the hilltop garden. The wind crosses the pool and cools the terrace; it also transforms the grasses into mesmerizing oceanlike waves, making a refreshing vision in this setting. A black concrete ball used to anchor the edge of the pool acts as a viewing bench. ■ At a height of 3 feet, the *Stipa tenuissima*, opposite page, surrounds two chaises and creates an intimate sanctuary near the pool.

around the deck, but also as the sun transits across the sky. The bay is present mostly in the mind's eye. The only view of it is secondhand, threaded through the windows of the house, though it is echoed in the oceanic kaleidoscope of different blues in the courtyard walls.

The language Delaney uses to define her work highlights her intellectual interests, but there is also a deep spirituality to her designs. This is most obvious in the healing gardens that she has created for a number of hospitals—they are the result of an informal pact she made when struggling with breast cancer in the mid-1980s: if she survived, she would put her art in the service of healing others. But the spiritual vein runs through all she does.

There is another urban garden, for example, that she has referred to as "the garden of revelation." This is a sequence, a descent from one space to another in an exploration of the choice between light and dark. You find the alternatives counterpoised at the entrance to the garden, where a steel-framed gate of sandblasted glass permits the passage of light but prevents a clear view of the interior. Fiber optics light the pool in the entry court; when you step down the stairs you enter a central plaza paneled with translucent glass that glows with increasing intensity as darkness falls.

In this scene the brushwork is bold but largely intangible. Elsewhere, as in the garden she did in Napa, Delaney shows her facility with a more tactile approach. Water is the most precious commodity in this setting, and Delaney has centered her elegant and simple plantings around a pool—a swimming pool, in





A CENTRAL PLAZA HAS BEEN LINED WITH TRANSLUCENT GLASS THAT GLOWS WITH GREATER INTENSITY AS DARKNESS FALLS



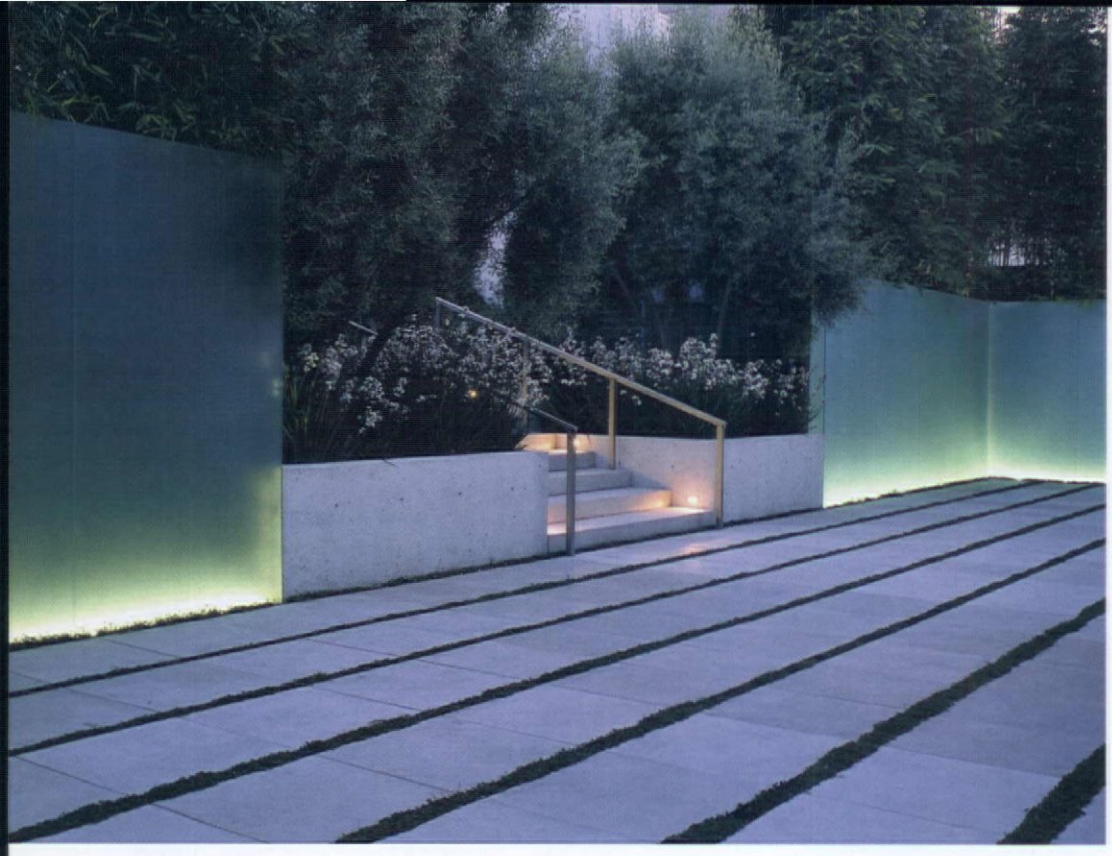
3 SHADOW PLAY

For a San Francisco town house, Delaney employed the space above a garage to create a peaceful retreat. In the courtyard, left, she uses glass walls backlighted by submerged neon to bring color to the space. To create pattern, she alternated strips of green dichondra, planted in the shallow rooftop soil, with concrete paths. *Bambusa oldhamii* planted directly into the ground behind the wall obscures the view and, with its rustling, the sound of neighbors.

this case. On one level, this is, perhaps, another metaphor, a mirror for the sky and the spring at the heart of the sanctuary, though one can certainly enjoy a swim without exploring its spiritual content. If you took nothing from this garden other than physical gratification, it wouldn't bother Delaney. She knows the importance of that—the elegant stainless-steel basin she set beside the dining area is decorative, but its mission is to furnish the family dogs with a drink whenever they need one. Delaney doesn't limit her planning to the needs of bipeds.

That, in the end, is what makes the gardens of Topher Delaney irresistible. The intellectual challenges posed by this learned and irrepressible woman bring growth and excitement, but there are times when we just don't feel equal to them. We may turn to her gardens' spirituality when we need healing, but there will surely be occasions when that is more than we want. Who, though, will refuse a cool drink on a hot, dry day; a view of the bay filtered through sun-tinted glass; or the comfort of light as darkness falls? All these things we'll find in the landscapes of Topher Delaney—these interventions that she makes into the tissue of our lives. ▷

PHOTOGRAPH BY MATTHEW HRANEK



The entry garden, below, which is parallel to the courtyard, has walls of trumpet vine growing on stainless-steel poles, opposite page. Its central concrete basin contains nine planters of calla lilies submerged in water. ■ The steps descending into the courtyard, left, divide the garden into walls of darkness and light. The dark glass panels to the left of the steps are backed by slate; they glow but do not reflect light. The panels to the right are backed with mirrors to create a continuous dappling of light on their surface. During the day, the luminosity of all the panels recedes. At night, darkness transforms them into glowing surfaces that to Delaney's mind "transcend the reality of the site."

TREES OF MEMORY





This spring, Topher Delaney will begin planting the first set of flowering trees for her World Trade Center Forest Memorial. By the time she is finished she will have planted 2,749 trees, one for every victim of 9/11. Moved by the makeshift flower memorials at firehouses and parks across the city shortly after 9/11, and by her father's disappearance and death the year before, Delaney wanted to create a living memorial, a place for "renewal," for the communities of New York City. She and her nonprofit organization will work with the New York City Parks Department, borough presidents, and community leaders on the plantings. The trees, in groves of 25 to 100, will be scattered throughout the city's five boroughs, and will feature a tree guard, left. By April there will be a Web site with more information: wtcforestmemorial.org. □





SOURCES
where to buy it

All retail sources follow. If a company is not listed under its corresponding page number, see Sources Through Architects and Designers Only.

TABLE OF CONTENTS Pages 16, 18

Page 18, top photo: **cabinetry** by Bulthaup. bulthaup.com. Tea and coffee **piazza** by Michael Graves, built to order by Alessi, NYC. 212-431-1310. Bottom photo: Louis XVI painted **armchair** covered in Clarence House's François Villon.

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Page 99, The Metropolitan Museum of Art, New York. metmuseum.org. Marc Jacobs, NYC. 212-343-1490. Baker. kohlerinteriors.com/baker. Henredon. henredon.com. The Ritz-Carlton, South Beach. 786-276-4000. Ten Museum Park. tenmuseumpark.com. Steuben. steuben.com. The Art Institute of Chicago. artic.edu. Brooklyn Museum of Art. brooklynmuseum.org.

MANHATTAN METAMORPHOSIS Pages 126-135

Delphine Krakoff, Pamplemousse Design, Inc., NYC. 212-980-2033. Coach. 888-262-6224. coach.com. **Pages 126-127**, Phillips, de Pury & Luxembourg. phillips-dpl.com. Sotheby's. sothebys.com. Ruhlmann **chairs**, Galerie Huybrechts, Paris. 011-33-1-4354-2929. **Pages 128-129**, Vallois, Paris. vallois.com. Hermès. hermes.com. Calvin Klein Home. 877-256-7373. Puiforcat, through Atkinson's. atkinsons.ca. Royère **chandelier**, 1950, NYC. 212-995-1950. Gilbert Pollerat **mirror**, ca. '40s, Christie's. christies.com. **Pages 130-131**, Palumbo, NYC. palumbogallery.com. Robsjohn-Gibbings **table**, from Liz O'Brien, NYC. lizobrien.com. Custom **mirror** in Coach python skin. **Candlesticks**, Barry Friedman Ltd., NYC. barryfriedmanltd.com. Palm wood **table**, Hubrechts. **Sectional** covered in Rogers & Goffigon's Bechamel. **Pages 132-133**, canvas **screen**, ca. '40s, Sotheby's. Marx **table**, Liz O'Brien. **Curtains** in Rogers & Goffigon's Pirouette. **Pages 134-135**, B&B Italia. bebitalia.it. Dunand **table**, Christie's. Studio **lamps** by Garouste and Bonetti.

SPLENDOR IN THE SPRUCES Pages 136-143

Julia Gray, Ltd., NYC. 212-223-4454. **Pages 138-139**, Richard Afkari Rugs on Stone, NYC. 212-486-2227. **Pages 140-141**, Wood-Mode. wood-mode.com. Villeroy & Boch. 212-505-1090. Viking. 888-VIKING1. **Bench** covered in a linen by Kravet. Hearth **tiles** by Shelly Tile. **Refrigerator** by Sub-Zero. subzero.com. **Range hood** by Wood-Mode. **Pages 142-143**, Schweitzer Linens, NYC. 212-799-9629. Karastan **rug**. karastan.com. Gilt-wood **ottoman**, 18th-century Italian. Ottoman covered in Rose Cumming's Lucarino silk. **Valance** in Robert Allen's Premiere in Twilight.

MOONLIGHT SONATA Pages 144-151

Haynes Roberts Inc., NYC. 212-989-1901. **Page 144**, Murano **lantern**, Bernd Goeckler Antiques, NYC. bgoecklerantiques.com. Jansen-style **chaise,** custom by De Angelis. **Page 145**, custom Osborne **sofa** by Langham & Co., NYC. 212-759-1212. Sofa covered in Christopher Norman's Artois silk in beige. Murano glass **lamps**, John Salibello, NYC. 212-838-5767. **Page 146**, Jansen **coffee table**, Bernd Goeckler. **Tub chair,** VW Home, NYC. 212-244-5008. **Chair** covered in Clarence House's Masai Deco. Belgian ribbed-linen **rug** from Beauvais Carpets, NYC. 212-688-2265. Lower sofa **pillows** in Clarence House's François Villon. **Page 147**, Louis Bofferding, NYC. 212-744-6725. **Chair** covered in Rose Tarlow's Duca in Cairo Camel. **Walls** in Venetian plaster by Lilian Heard Studio, NYC. 718-230-8693. **Pages 148-149**, Amy Perlin Antiques. 212-593-5756. Alan Moss, NYC. 212-473-1310. Malmaison Antiques. 212-288-7569. Bottom photo: 18th-century **taboret**, from Bernd Goeckler, covered in Edelman's Kid Calf leather. **Pages 150-151**, Lou Marotta, NYC. loumarotta.com. Plaid **pillow fabric**, Hinson & Co.'s Wooded Trail. Paisley **pillow fabric**, Robert Kime's Indian Pear in Rust and Green.

IDEAL PERSPECTIVE Pages 152-159

Leslie Jones & Associates, Inc., Chicago. 312-455-1147. Wheeler Kearns Architects, Chicago. wkarch.com. **Pages 154-155**, Steinway & Sons. steinway.com. **Pages 156-157**, bottom left: custom **dining table** through Holly Hunt. Custom mahogany **armchairs** covered in Keleen Leathers' Cavallo pony hair in Champagne. Mahogany Art Deco **table**, ca. 1925, through Rita Bucheit, Ltd., Chicago. ritabucheit.com. **Pages 158-159**, Bulthaup. bulthaup.com. Sylvan R. Shemitz & Associates, West Haven, CT. 203-934-3441. **Faucet** by KWC. kwcfaucets.com. Maria Smithburg. In IL, 312-654-1708. **Chaise longue** in Sunbrella **fabric**. sunbrella.com.

CRYSTAL PALACE Pages 160-165

Baccarat. baccarat.fr. Philippe Starck. philippe-starck.com. **Pages 164-165**, Emeco. emeco.net. Moooi. moooi.com.

CALIFORNIA SUITE Pages 166-179

Topher Delaney, San Francisco. 415-621-9899. Grohe's Ladylux **faucets**. grohe.com. **Refrigerators** by Sub-Zero. subzero.com. Viking outdoor-series **ranges**. vikingrange.com. **Page 170**, Ero S **armchair** by Kartell. kartell.it. **Page 175, Chaise longues** by Brown Jordan. brownjordan.com.

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CORRECTIONS

February 2004: **page 45, pitchers** by Michael Schunke. nineironstudios.com. March 2004: **page 44**, Avington **charger** in Apple Green, $250, from William Yeoward Crystal. 800-818-8484.

PHOTO CREDITS

Page 26, Eric McNatt (b/w photo); John Lawton (3); Courtesy M (Group) (kitchen). **Page 27**, John Lawton (fabrics, table); Eric McNatt (Biedermeier); Pascal Chevallier (lacquer box, armoire); John Lawton (chair, bulb).

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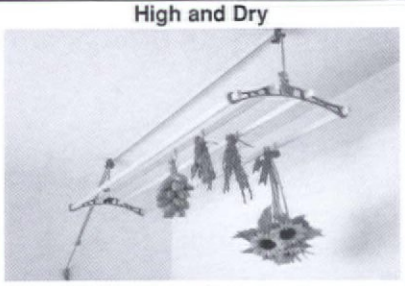
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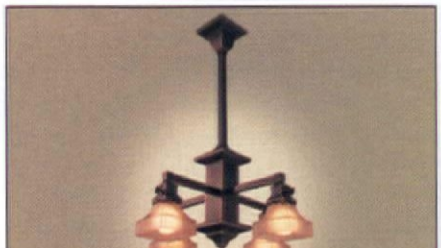
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AHOY, POLLOI! THE TASTEMAKER DROPS ANCHOR AT NEW YORK'S NEW MARITIME HOTEL; PLUS, BOOKS AS BRAGS, AND SCARY SOUP

BY MAYER RUS

A few weeks ago, my longtime companion, Louise, kicked me out of our apartment after a nasty spat over my taxidermy fetish. Temporarily homeless, I seized the opportunity to check out the Maritime Hotel, New York's latest "it" destination for hipsters and fashionistas. Although tarted-up caravansaries generally hold as much appeal for me as a neo-Nazi rally, I was curious to see what the fuss was about. Perhaps I could exact some revenge on Louise by seducing one of the libertines I imagined pullulating in the hotel's bar—a Serbian soccer star who now models underwear, say, or one of Bjork's backup dancers.

Baser instincts aside, I was eager to discover how the Maritime's designers, Eric Goode and Sean MacPherson, had transformed the building, an architectural curiosity with a checkered past and, well, less than chic address. The pristine white facade features porthole windows (each five and a half feet in diameter) that recall the building's original function as a seamen's union hall. When I first arrived in New York City, Covenant House ran the place as a shelter for homeless runaways. Sadly, the shelter closed following a sex scandal that cast a shadow over the program's director, a priest renowned for his commitment to "at risk" youths. More recently, the perforated white elephant housed Chinese students.

Arriving at the Maritime, I was pleasantly surprised by the lobby's calm and the absence of trendy party guys and hip slatterns in novelty outfits. The decor, a budget pastiche of nautical themes and Florida furniture, was less than inspiring, but it wasn't aggressively offensive. A quick, painless check-in lifted my mood, and I headed to my room whistling the '70s classic "Brandy," the closest thing to a sea chantey in my repertoire.

Two things struck me when I reached my floor: it was strangely dark (and not in a crazysexycool, Hotel Costes kind of way) and to me smelled vaguely like a bathhouse. Thankfully, my ever present fear of Ebola and hantavirus dissipated when I saw my room, which was tiny—how much space do "at risk" youths need?—but clean, efficient, and mercifully well equipped to satisfy the needs of a television and movie addict. The room was outfitted like a ship's cabin (*quelle surprise!*), with teak paneling and cabinetry.



I awoke the next morning in a good mood that lasted for precisely five minutes. When I called for a pot of coffee, the pert lass on the other end of the line informed me that breakfast was no longer being served. My contention that coffee is not the same thing as breakfast fell on deaf ears. "You can get coffee at the bodega around the corner," she chirped.

I know the Maritime isn't after the luxury market. At $250 a night, my perfectly agreeable room was a bargain—as far as "bargain" is defined in the super-pricey Manhattan hotel market. And as my nuanced travelogue confirms, you get what you pay for.

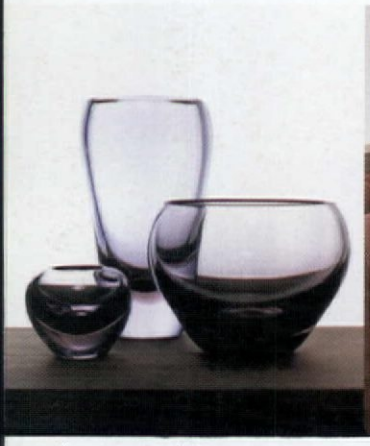
■ **CONSIDERING MY** uncontrollable shopaholism, and "Why pay less!" attitude, I cannot speak out in good faith against conspicuous consumption. That said, I do believe that certain modes of public relations are less acceptable than others. Take, for example, the practice in some households of advertising the fine pedigree of an artwork or piece of furniture by placing a monograph dedicated to the pertinent artist or designer on, or very near, the object in question. You know what I'm talking about: a Rothko catalog on the coffee table beneath the painting, or a glossy Jean-Michel Frank compendium pathetically perched on a Frank console. This is the lowest form of connoisseurship-for-dummies. Even more offensive are strategically positioned auction catalogs that describe not only provenance but also cash-money value. If you're going to engage in such shameless shenanigans, why not just stand in your living room wearing a T-shirt that says MY DECORATOR WENT TO INGRAO, AND ALL I GOT WAS THIS LOUSY $500,000 ENGLISH TEA TABLE?

■ **ONE FINAL DISPATCH** from the recipe box of yours truly, the Sedentary Gourmet. My recent dinner at Lucques, the fetching Los Angeles restaurant designed by Barbara Barry, would have been perfection if not for the appetite-spoiling language of the menu, which included "faro soup with stinging nettles." The sanguine waiter clarified the particular genus and species of nettle, and explained that the cooking process rendered the feisty plant not only harmless but indeed healthful. Despite my love of faro (a nutty wheat), I decided to play it safe and ordered the Portuguese Man-of-War crepe with Poison Ivy rémoulade. □

EDWIN FOTHERINGHAM


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